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LUITPOLD ST. 24.  
BERLIN, W.  
FEBRUARY 14, 1904.

**H**ANS VON BÜLOW has been dead just ten years, and the eighth Nikisch Philharmonic concert was dedicated to his memory. It was a Beethoven program, containing the "Egmont" Overture, the G major Piano Concerto and the "Eroica" Symphony. It would have been a typical Bülow program if Bach, Beethoven and Brahms had been represented, because after his enthusiasm for Wagner had cooled off Bülow swore by the three great Bs, and mighty was his oath.

Eduard Risler, the soloist of the concert, in Germany enjoys the reputation of being a great Beethoven interpreter. Although somewhat cold and academic, he is a pianist of talent and attainments. There is a potent intellectual force behind his objectivity.

There were many in the audience who remembered how Hans von Bülow used to interpret the "Eroica," his favorite of the Beethoven Symphonies, and interesting comparisons were made with Nikisch's reading. There is no use in quibbling over the matter. Bülow was a great conductor, and a great and forceful personality, and the same is true of Nikisch. Nikisch's insight into the composer's intentions is wonderful, and his reproductions are often fascinating and always convincing. He has an iron grip on the orchestra, and he holds his audience by the power of his subtle magnetism. Greater qualities than these Bülow surely did not possess.

A new pianist, Sophia von Ssadowska, was heard at Beethoven Hall Tuesday evening. Her technic is clean cut and sure; her touch is good, except in fortissimo, when it becomes hard. She plays with musical understanding.

Considerable interest was aroused by the appearance in concert of Thila Plaischinger, of the Royal Opera. With her husband, Gustav Friedrich, she gave a joint song and duet recital at Beethoven Hall Wednesday evening. I was much disappointed in her as a concert singer. She has a naturally good dramatic soprano voice, but it has not been very well schooled, and the continual singing of heavy dramatic roles on the stage has told on it mercilessly. The voice wavers and wobbles in a most disagreeable manner. In taking difficult intervals Madame Plaischinger never hits the note on the head, but always begins flat and then slurs to the pitch. She sings with intelligence and dramatic fervor, but she lays on her colors too thickly for the concert stage. Being accustomed to a larger auditorium and to singing across a large orchestra, she has completely lost her gauge for a medium sized hall, and for piano accompaniment.

Her husband, who is not a member of the Royal Opera, and who is comparatively little known, sang delightfully. He has a light, pleasing baritone voice, which he handles with great skill and taste. Although his genre is small, he is a finished artist, and he gave to real musicians far greater pleasure than his more celebrated wife.

The same evening Flora Scherres-Friedenthal gave a piano recital at the Singakademie. Madame Friedenthal is

an annual visitor to Berlin. She is a good all round pianist. Without possessing any particularly distinguishing characteristics either in the way of piano technics or musical interpretation, she nevertheless commands respect. She has an extensive repertory.

Arthur Schnabel played at his third piano recital some seldom heard works as the introduction and air from Bach's Fifteenth Cantata in C major (arranged by Saint-Saëns), also a Capriccio in B flat major, "Sopra la tontananza del suo fratello diletissimo," by Bach. He gave a remarkable reading of Weber's E minor Sonata, technically perfect, with beautiful touch and clear, plastic tone. Each movement was given such a characteristic interpretation that the interest of the listener never flagged for a moment. It was the performance of a master pianist, one with vigorous musical intellect and a marked individuality.

Scarcely less interesting was Schnabel's rendering of the Chopin B minor Sonata and several smaller Chopin pieces. It was all masterful piano playing, but in the more poetical parts one might have wished for a trifle more sentiment and tenderness. There seems to be little doubt, however, that Schnabel has in him the elements of greatness, and he is even now the best of the young pianists. He should carve out a mighty name for himself.

Three song recitals by Margaretha Nitsche, Helene Wiesand and Catharina Henning-Zimdara revealed artists of some talent and much ambition. A Russian pianist, Wladimir Cernicopff, had to all outward appearances a big success, with small justification. Herwarth Walden, another pianist, failed to arouse special interest. Elsa Dietz von Stein sang very badly. Her assistant, Richard Richter, pounded the piano and raced up and down the keyboard, but with much uncertainty.

Charming, winsome Elsa Ruegger scored a triumph at Beethoven Hall Wednesday evening. That was delightful! 'cello playing! The youthful artist wooed from her instrument a tone pure and eloquent in its appeal. What a delight it is to the player of a string instrument to see and hear in an artist the real violin or 'cello nature, combined with correct schooling. On the other hand, nothing is more painful than to hear a great talent fume and sputter and lumber over bowing and technical difficulties with good intentions and had effects, all because of lack of good schooling, because of lack of scientific knowledge of how to do things right.

Elsa Ruegger's technic is even, firm and reliable; her intonation perfect and her bowing free and supple.

Although she plays the greatest works—I heard her in three big concertos—works that call for a wide variety of style, technic, tone and musicianship, Elsa Ruegger never attempts masculine breadth and virility, and for this she is to be greatly admired.

Willy Benda, who came into public notice a couple of years ago as 'cellist and conductor of the Berlin Women's String Orchestra, gave a concert at the Philharmonic Friday evening. He introduced three novelties, all big orchestral works, namely, Hugo Wolf's posthumous symphonic poem, "Penthesilea," Franz Schubert's youthful Symphony in C minor, and a new Symphony in D minor, op. 8, by Walter Rahl.

With the small ladies' orchestra Benda did very well, but he is wholly lacking in the ability to control a great body of musicians like the Philharmonic Orchestra. He merely beat the time, and that with uncertainty, for he lost his place in the score once at least. That was a comical situation. In the scherzo of the Schubert Symphony he became muddled and got entirely off the track. When the

orchestra came to a sudden stop at the end he continued to beat the time! With a less experienced and routinized body of musicians there would surely have been a catastrophe. As it was the orchestra, like a spirited horse that feels at once what kind of man is driving, took the bit between its teeth, paid no attention to the man with the baton and dashed away. That saved the day.

The Schubert C minor Symphony was composed in 1816, when the genial Franz was but nineteen years old. It reveals touches of the inimitable Schubert of later years, but as a whole cannot be ranked high. The influence of Mozart and Beethoven is too evident; the composer had not yet emancipated himself. It is an amiable and harmless work. The strides that Schubert made during the next six years, and the quantity he composed up to the time of his death only twelve years later, almost challenge credulity.

Walter Rahl's Symphony is the work of a composer of talent who is going through his storm and stress period. He is not a man of great ideas, but he knows how to dress the ideas he has in a brilliant orchestral garb. Herein, when employing the entire orchestral forces, he frequently suggests Richard Strauss. He lacks, however, sustained energy of style. At times his orchestration shows a master hand, then again it is bombastic, shallow and smacks of the sawdust.

In independence he is almost wholly lacking. Beethoven and Wagner, Schubert and Meyerbeer, Mozart and Brahms, all shake hands here in jolly good fellowship. The Hugo Wolff work, too, is a youthful effort and of no great importance.

The same evening Michael von Zadora gave a piano recital in the small hall of the Philharmonic. I heard him play the Bach-Tausig D minor Toccata and Fugue, and the twelve Chopin Etudes, op. 25. The young man was evidently extremely nervous. Flightiness and too much pedal went a great way toward marring his playing. Yet he displayed unmistakable evidence of pianistic talent of a superior order. He has a big finger technic. The F minor Triplet Study he took at a very rapid tempo and carried it through with great clearness. He has also very supple wrists and remarkable lightness and speed, as shown in the G flat study.

It seemed to me that he should do much better with his talent. He is hampered by his restlessness. His playing is too feverish. He needs to cultivate composure and expression.

About eight or nine years ago a Polish prodigy appeared in Bechstein Hall. His name was Leopold Przemysler, and he was said to be nine years old. I believe he was eleven, but that does not signify. He was at all events the smallest specimen of the violinistic tribe that I ever saw on the concert stage. A full grown man could have carried him about comfortably in his overcoat pocket. He played, as I distinctly remember, the Bruch G minor Concerto and the Bach Chaconne—verily an ambitious program for so tender a shoot. He played a little half sized fiddle, and his bow seemed scarcely more than a foot long.

Yet he had not played three bars before one recognized the presence of a genius—one of those extraordinary and specific violin talents such as Poland has so often given to the world. I wrote about the child's playing at the time in full in THE MUSICAL COURIER. His father was poor, but people of means came forward and undertook the expense of the boy's musical education. He disappeared from the stage, and I heard nothing more about him except that he was studying with Joachim and other teachers.

On the 12th I heard him again in the same hall as a full fledged artist. He played Tartini's "Devil's Trill"

Sonata. He has not quite kept the promise of his precocious childhood. Nevertheless he is an admirable violinist. I was especially pleased with his cantilena; in this he is a real master. He draws a full, satisfying tone. It is a tone that reveals the born violinist. The theme of the Sonata could not have been better played.

In point of virtuosity he does not shine so brilliantly. He has a big technique, but it is lacking somewhat in bravura. In this same concert a young pianist, Hedwig Kirsch, played. This young lady, a pupil of Klindworth and Risler, is well worth watching. She is a personality. This is immediately felt in her playing. She is already a pianist of a high order. She has technique, a beautiful touch, a strong sense of rhythm and lots of temperament. Her playing of the Schumann Fantasia was a performance of great artistic merit. Both she and Przenysler were warmly applauded.

Miécio Horszowski, the nine year old pianist, gave his second concert at Beethoven Hall. He played several solos and two Trios, assisted by Bernhard Dessau, violinist, and Heinrich Gruenfeld, cellist. I heard him play the Mozart G major Trio entirely from memory. This is, in itself, wonderful, but he also played with delicate, clean technique and a naive but musical conception. He is a remarkably gifted child.

Koczalski, another prodigy, seems to have gone all to pieces. He played in Leipzig January 29, and scored a fiasco. The critics write that he plays today like an average conservatory pupil. I remember the tremendous impression he made at the time of his first appearance in Weimar some eleven or twelve years ago. He was then only seven years old, and what he did was marvelous. He has gone the way of most piano prodigies. Too much public playing in childhood, too much attention to composition, and too little real study.

Why do artists of great reproductive gifts waste their time in mediocre productive efforts? The virtuoso who composes much is sure to lose ground as a performer. There are three reasons to my mind why the virtuoso composes:

First, it is a strong trait of human nature never to be satisfied. The man who can do one thing supremely well, and is universally recognized as an authority unto himself in that thing, is seldom content. He cannot let well enough alone. He must needs turn about and do something else badly.

Second, a mistaken idea of one's true calling; the sincere but misguided belief of the virtuoso that he is by nature destined to be a great composer. Under this heading come the two greatest pianists that ever lived—Liszt and Rubinstein. Liszt gave up at the age of thirty-six the most brilliant virtuoso career mortal ever had to settle down in little Weimar, partly to conduct opera, but chiefly to have composure and time to create. For Liszt firmly believed that his real mission was as a composer, and the great sorrow of his later years was the apathy of the musical world and its failure to recognize in him a productive genius of the first rank. The influence of Franz Liszt on reproductive art has been tremendous. It is not limited to piano playing. Joachim, Wieniawski, Ernst, Vieuxtemps and others, who have shaped the whole trend of modern violin playing, owed a great deal to their contact with him. The impetus he gave to piano playing, to piano composition, to the piano industry, is without a parallel. He revolutionized the very construction of the instrument by the great demands he made upon it. Then look at the number of his pupils, the number of great artists he sent out into the world to perpetuate his ideas! Yet he was not content with all this.

Third, vanity, the desire to see their names on printed music and printed programs as composers, and not only as performers, prompts many. They are allured by the greater fame of those reproductive artists who are also good composers, for nothing so thoroughly and quickly carries the fame of an artist to the four corners of the earth as successful composition.

Felix Berber, who was concertmeister of the Leipzig Gewandhaus Orchestra for several years past, has accepted a position as instructor at the Royal Academy of Music in Munich. He begins his new duties next month. Berber caused a sensation in Berlin in the fall of 1896 by playing nine great violin concertos with orchestra in three evenings. He recently married a wealthy Leipzig girl. Although he is only about thirty-five years old this is his third wife.

Henri Marteau has received the title of "Royal Roumanian Chamber Virtuoso." He recently achieved enormous success in Vienna.

Feilding Roselle, of New York, has been singing a good deal here at private soirées of late. She will give a concert in London in April and one here on February 24.

The Theater an der Wien offers a prize of 5,000 crowns (Austrian money) for two opera texts.

The little ten year old violin wonder Franz Vecsey had enormous success in Budapest. In point of receipts he put all other artists, d'Albert, Kubelik and Sauer in the shade. He will play in Berlin again March 18 at a big charity concert in the Philharmonie.

Miss Mary Kimball, soprano, of New York, is spending the winter in Berlin, studying the interpretation of German lieder. At a recent private musicale she sang some new manuscript songs by D. J. Partello, Jr., with great success. Mr. Partello is the son of the well known United States treasury agent for Germany, who is a violin enthusiast and the owner of the best private collection of violins in Germany. Miss Kimball will sing in London in the spring, and will return to America next fall.

Hans Sommer has finished a new opera called "Rübezahl und der Sackpfeifer von Neisse." It is to be produced in Brunswick this season. I used to know Hans Sommer when he was a member of the Artists' Club in Weimar. He was formerly a mathematician.

Geraldine Farrar leaves here tomorrow for Monte Carlo, where she has a six weeks' engagement. It seems that the Berlin Royal Opera is to lose Miss Farrar and the Paris Grand Opera is negotiating with her.

At the next Philharmonic concert a new 'cello Concerto, by the young Belgian, Jongen, will be played. Jongen is a native of Liège. He won the Grand Prix de Rome, 20,000 francs, at the prize competition at Brussels in 1897. I was in Liège studying with César Thomson at the time. When Jongen arrived at the depot in Liège the day after the trial the whole town turned out to greet and cheer him. A big procession was formed and marched through the principal streets with flags and music, cheering for the successful young composer. It was exhilarating to see the town thus honor her promising son. At that time Jongen's compositions were full of ideas and individuality, and gave

great promise. I am very curious to hear what manner of work this new 'cello Concerto is. Seven years is a long period of development for a great talent.

The Berlin Vocal Quartet—Jeannette Grumbacher de Jonge, Therese Behr, Ludwig Hess and Arthur van Eweyk—gave a concert last night at Beethoven Hall. As each one of the four members is a genuine artist it was an enjoyable affair. Especially interesting was the rarely heard Schumann cycle of songs entitled "Spanisches Liederspiel." This is a series of ten songs, consisting of solos, duets and quartets, with Spanish texts, translated by E. Geibel. It is charming music and it was delightfully sung. The tenor and baritone solos were particularly well received. Each of the four artists has made a reputation in Germany. The soprano, De Jonge, has a fresh, lovely, flexible voice, and a simple, pleasing style of singing. Therese Behr has an alto of not much power but of a velvety quality. Her delivery is refined, but somewhat reserved. Hess, the tenor, has the most temperament of them all. Eweyk, the baritone, sang the bass parts very artistically and with fine voice. A real heavy bass voice would have been better, however, for the parts. All the singers were enthusiastically applauded.

Otto Hegner, former "wunderkind" and present pianist with a formidable technique, has been chosen to succeed Carl Friedberg as teacher of piano at the Hoch Conservatory of Music in Frankfurt for next season.

Rudolph Bauerkeller, violinist, gave a concert recently. He has made considerable progress since I heard him two years ago. Though by no means a finished violinist, he displayed some good qualities in the Ries G major Suite. He played the Adagio with a pleasant tone and some musical intelligence, and he rattled off the "Moto Perpetuo" at a lively rate, quite clearly and in fairly good tune.

His style is a bit "wooden," and he is lacking in temperament.

The full concert and opera list for the week was as follows:

SUNDAY, FEBRUARY 7.

Beethoven Hall—Dutch Trio.  
Philharmonie—Morning, Nikisch; Philharmonic matinee; evening, Philharmonic "Pop."  
Royal Opera—"Faust."  
Theater des Westens—"La Belle Héloïse."

MONDAY, FEBRUARY 8.

Bechstein Hall—Margaretha Nitsche, vocal.  
Beethoven Hall—"Cecilia Melodia," male chorus.  
Philharmonie—Nikisch Philharmonic.  
Singakademie—Herwarth Walden, piano.  
Royal Opera—"La muette di Portici."  
Theater des Westens—"Martha."

TUESDAY, FEBRUARY 9.

Bechstein Hall—Helene Wiesand, vocal.  
Beethoven Hall—Sophia von Sadowska, piano.  
Philharmonie—Philharmonic "Pop."  
Singakademie—Waldemar Meyer Quartet.  
Royal Opera—"Don Juan."  
Theater des Westens—"The Merry Wives of Windsor."

WEDNESDAY, FEBRUARY 10.

Bechstein Hall—Catharina Henning-Zimdars, piano.  
Beethoven Hall—Gustav Friedrich and Thilla Plaichinger, vocal.  
Philharmonie—Philharmonic "Pop."  
Philharmonie Small Hall—Elsa Dietz von Stein, vocal, and Richard Richter, piano.  
Singakademie—Flora Scherres-Friedenthal, piano.  
Royal Opera—"Romeo and Juliet."  
Theater des Westens—"Undine."

THURSDAY, FEBRUARY 11.

Bechstein Hall—Arthur Schnabel, piano.  
Beethoven Hall—Elsa Ruegger, 'cello, with orchestra.  
Philharmonie—W. Mart Procap, organ.  
Philharmonie Small Hall—Rudolph Bauerkeller, violin.

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MUNCKE, Soprano; JOSEPH MILLER, Bass; FREDERICK  
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Rains, basso, Royal Opera House, Dresden, Germany; Joseph Baer-  
stein, basso, Grand Opera, Nuremberg, Germany; Allen C. Hinchley,  
basso, Grand Opera, Hamburg, Germany; Elisabeth D. Leonard, con-  
tralto, concert, oratorio and song recital; Mme. Marie Rappold,  
soprano, concert, oratorio and song recital; Hildegard Hoffmann,  
soprano, concert oratorio and song recital; Elia Marshall, soprano,  
concert, oratorio and song recital; Mrs. Alice Merritt Cochran,  
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Singakademie—Cornelia Schmitt-Csanyi, vocal.  
Royal Opera—"Tannhäuser."  
Theater des Westens—"La Belle Hélène."

FRIDAY, FEBRUARY 12.

Bechstein Hall—Hedwig Kirsch, piano, and Leopold Przemysler, violin.  
Beethoven Hall—Mieczyslaw Horszowski, piano.  
Philharmonie—Symphony concert by Willy Benda, with the Philharmonic Orchestra.  
Philharmonie Small Hall—Michael von Zadora, piano.  
Singakademie—Wladimir Cernicoff, piano.  
Künstler House—Singing Pictures.  
Theater des Westens—"La Belle Hélène."

SATURDAY, FEBRUARY 13.

Bechstein Hall—Hanna Schuetz, vocal.  
Beethoven Hall—Vocal Quartet, De Jonge, Behr, Hess, Van Eweyk.  
Singakademie—Dagmar Walle-Hansen, piano, with Philharmonic Orchestra.  
Royal Hochschule—Concert by Women's Schiller Club, Joachim, Harzo, &c.

The coming week will be a pianists' week. Tomorrow we have d'Albert at the Singakademie in a Chopin and Liszt program. Tuesday Eduard Risler gives a recital in Beethoven Hall. Wednesday José Vianna da Motta holds forth with a recital in the same hall, while a new American pianist, Minnie Coons, plays with the Leipsic Philharmonic Orchestra in the Singakademie. Thursday evening a new Norwegian pianist will play in Bechstein Hall, and Sunday evening Leopold Godowsky gives a Chopin recital in Beethoven Hall. There will also be a Chopin recital by Freda Kwast-Hodepp, and many other lesser keyboard attempts.

ARTHUR M. ABELL.

### The People's Symphony Concert.

WHILE the so called aristocratic devotees of music up-town are unable to agree on a conductor, thousands of genuine music lovers downtown rejoice because they have Franz X. Arens and the People's Symphony concerts. For the fourth concert of the present series the assembly hall of the Cooper Union was crowded with a vast audience. The overworked word "enthusiastic" but feebly describes the warmth of appreciation shown by the men and women that turn out each month to hear the masterpieces of musical literature. The symphony played was Beethoven's "Seventh," and the other numbers of the program included Goldmark's "Sakuntala" overture, Liszt's symphonic poem, "Tasso," and Saint-Saëns' Concerto for violoncello in A minor. The solo performer was Pablo Casals, the Spanish 'cellist, an artist of rare and individual gifts. What has been previously stated in THE MUSICAL COURIER about Casals hardly needs repetition. His technic is that of a great master, and his playing is remarkable also for the poetic qualities that mean even more than fluent fingers and wrists.

Mr. Arens followed his usual plan and gave brief explanatory talks on the compositions played during the evening.

### Richard Strauss in Brooklyn.

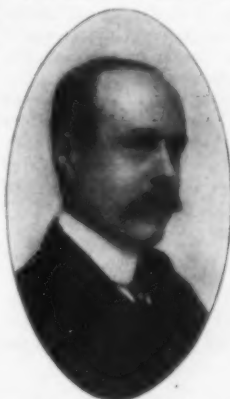
THE concert by Richard Strauss and the Wetzlar Symphony Orchestra in the Baptist Temple, Brooklyn, Monday night, may be best described as a good public rehearsal for the concerts to be given at Carnegie Hall, Manhattan, later this week. Mr. Strauss conducted two of his compositions, "Till Eulenspiegel" and "Tod und Verklärung." Mr. Wetzlar conducted the tone poem, "Don Juan." Mme. Strauss-De Ahna sang seven of her husband's songs.

All of these works will be heard at the Manhattan concerts. Managers of concerts in New York may find it a good plan to give public rehearsals of important concerts in Brooklyn.

## WORLD'S FAIR MUSIC.



GEORGE D. MARKHAM was made chief of the Bureau of Music of the World's Fair at St. Louis on the strength of his advice to the executive committee regarding the proper expenditures of the Exposition budget for music. Mr. Markham is the senior member of the St. Louis insurance firm of W. H. Markham & Co. He is a member of the board of directors of the Louisiana Purchase Exposition, a director in the Mercantile Trust Company, president of the Mercantile Library Association, vice president of the St. Louis Insurance Agents' Association, a director in the University Club and a member of a number of other clubs. He is a graduate of Harvard University, class of 1881, and a graduate of the St. Louis Law School, Washington University, class of 1891. Mr. Markham has been connected with the St. Louis



GEORGE D. MARKHAM.

Choral Symphony Society for twenty years as director and vice president, and his experience in directing the affairs of the St. Louis Orchestra gave him his preparation for the post he now occupies. Mr. Markham is serving as chief of the Bureau of Music without pay. He has supervisory control of the bureau, the main part of the work being under the direction of George W. Stewart, manager of the bureau, and E. R. Kroeger, master of programs.

A crystallization of the plans of this department has been effected, and its recent labors have proceeded upon lines which have been carefully preconsidered. Early in the season it was fully determined that some of the renowned European hands should be engaged to play at the Exposition, and in order to get knowledge at first hand George W. Stewart sailed for Europe on September 8. He spent nearly two months abroad and gathered a great deal of information.

The St. Louis Choral Symphony Orchestra (augmented by twenty-five men) will be engaged as the permanent orchestra of the Fair. Alfred Ernst is to be the conductor, and there will be, as special attractions, some of the most distinguished American conductors for brief visits. The organ is well under way and the builders claim that part of it will be ready for shipment during the month of March. Charles Galloway, of St. Louis, is to be the official organist. It will be remembered that a few weeks ago THE MUSICAL COURIER printed a full and official list of all the organists who will be heard in recitals at the World's Fair.

The circulars announcing the choral contests were issued in the fall, and some of the most prominent choral societies in the land have signified their intention of competing. Besides, some societies such as the Apollo Club, of Chicago; the Ann Arbor Choral Society and the Kansas City Oratorio Society will give special concerts.

Band contests also will offer splendid opportunities to many of our smaller bands to improve their standards of work. A sufficient number of band stands will be placed in the grounds, which will be arranged in the most attractive spots.

A notable feature in the music of the Exposition will be the convention which will be held by the Music Teachers' National Association, June 28, 29, 30 and July 1. Some

of the most eminent musicians in the land will attend and contribute their services. Recitals will be held in the day time, and well known music educators will conduct round table meetings and deliver discourses on live musical topics. In the evenings high grade orchestral concerts will be held in Festival Hall, of which the principal numbers will be by American composers.

All the foregoing information was kindly furnished to THE MUSICAL COURIER by the editors of the World's Fair Bulletin, published monthly in St. Louis.

### Von Klenner Pupils Sing in French.

MADAME VON KLENNER gave an evening of French music at her residence studio, 230 West Fifty-second street, Wednesday of last week, in honor of Mlle. Carmen de Padilla, of Paris. Some sixteen of Madame Von Klenner's pupils were heard in arias from operas and in old and modern songs, with excellent results. The program, which follows, is one that all students will read with interest:

La Mort de Jeanne d'Arc.....	Bemberg
Serenade.....	Miss Helena Wade.
Sonnet d'Amour.....	Miss Myrtle Todd.
Coppelia Valse.....	Chaminade
Conseils à Nina.....	Miss Hortense J. Pohlman.
Pourquoi, Lakmé.....	Wekerlin
Au Printemps.....	Mrs. Richard Beard.
Bonne Nuit.....	Miss Viola Sykes.
Sans Toi.....	Mrs. Leonard Wilder.
Charmante Marguerite.....	Old French
Trio, Les Trois Demoiselles.....	Miss Isabelle S. Woodruff.
Les Serments ont des Ailes, Hamlet.....	Pauline Viardot
La Marquise.....	Mrs. Paul-Schrader, Miss Griffen and Mrs. Lesch.
La Calandrine.....	Thomas
Air de Salomé, Hérodiade.....	Miss Bessie A. Knapp.
Invocation.....	Pauline Viardot
J'en Mourrai.....	Miss Lillie May Welker.
Le Chevalier Belle Etoile.....	Massenet
Pleurez, pleurez mes yeux, Cid.....	Mrs. Emma K. Stump.
Pourquoi rester seulette?.....	Miss Matilde Parraga.
Duet, Les Cavaliers.....	Pauline Viardot
Chant Hindu.....	Miss Marie Griffen.
	Mrs. Katherine Noack Figue.
	Mrs. Katherine S. Bonn.
	Misses Welker and Knapp.
	Miss Clara L. Sanders.

Ten of the pupils who sang are students also at the Von Klenner school of languages, an adjunct to the vocal studio. Two "extras" were given by request. Mrs. Marie Lesch, one of Madame Von Klenner's best contraltos, sang "The Quest," by Eleanor Smith, and Madame Von Klenner, with Miss Welker and Miss Sanders, sang in Italian the trio "My Mother," by Campana.

### Philharmonic Program.

THE program for the Philharmonic concerts, March 4 and 5, will be as follows: Beethoven's "Leonore" Overture, No. 3; Tchaikowsky's "Symphonie Pathétique"; arias from Mozart's "Idomeneo" and Saint-Saëns' "Samson and Dalila," sung by Mme. Schumann-Heink, and Adagio for strings, by Rubinstein, and "Serenade," by Glazounow.

### Rudolph Aronson in London.

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GRAND HOTEL.  
BOULEVARD DES CAPUCINES, PARIS.  
February 18, 1904.

**L**AST Sunday's program at the Paris Conservatoire concert was especially interesting to Americans from the fact that it contained the name of one of their compatriots as the soloist, Charles W. Clark, the baritone, who took the part of Huascar in a revision by MM. Saint-Saëns and Dukas of Rameau's "Les Indes Galantes."

On this occasion fragments or portions only were given of the work, taken from the Second Entrée, "Les Incas du Pérou," consisting of: (a) Ritournelle, Récits, Air; (b) Fête du Soleil, Prélude et Air; (c) Prélude pour l'Adoration du Soleil et Chœurs des Pallas et des Incas; (d) Danses de Péruviens et de Péruviennes, Air et Chœur; (e) Loure en Rondeau, Air et Gavottes.

The Conservatoire Orchestra, for the production of this oldtime work, was composed of two flutes, four oboes, four bassoons, clarinet, and the full complement of strings.

Mr. Clark seemed as much at ease singing in French as he has heretofore appeared to be in German, and his work gave such satisfaction and pleasure that the insistence of the audience to hear a certain part over again had to be complied with by the director, Georges Marty.

"L'Apprenti sorcier," of Paul Dukas, a Scherzo after a ballad by Goethe, had its first performance and was well received by an audience quick to recognize the composer's sense of humor. Mozart's G minor Symphony, with which the concert opened, was given a clean, neat and lively interpretation. The other numbers were "Ouverture Tragique" (first time), Brahms, and Weber's "Freischütz" Overture, with which the concert closed.

The Lamoureux program contained the following: Overture, "Hermann and Dorothea," Schumann; Symphony in D minor, César Franck; Clytemnestra's recitative and air from Gluck's "Iphigenia in Aulis," sung by Mme. Mathilde Polack; "Quatre-vingt-treize" ("Ninety-three"), a symphonic prelude (new), by Fr. Casadesus; "Mazeppa," Liszt; "Les Troyens," Berlioz, and the "Ride of the Valkyries," Wagner.

Madame Roger-Miclos, the well known pianist, gave a Schumann recital Thursday evening last at the Salle Pleyel, with the assistance of Albert Geloso, violinist, and Louis Ch. Bataille, baritone. The program embraced the D minor Sonata for piano and violin, the "Etudes Symphoniques," "Carnaval," and smaller numbers.

To interpret Schumann correctly, to be able to follow all his varied moods, his lofty inspirations and flights of poetic fancy, or to accompany him through his laby-

rinthian wanderings, with their melancholy turns, sinister thought, and heavenly ideas, is not the easiest thing imaginable for most pianists.

Madame Roger-Miclos tells me that she "adores" Schumann; but her worship should be brought nearer—more inwardly near—to convince the listener of her faith and to win sympathy in addition to admiration.

In her playing Madame Roger-Miclos, however, showed intellectual grasp, considerable imagination, good memory and marvelous finger work—her technic being sure, crisp and clean, her style vigorous and brilliant. She also played the accompaniments to the songs and sustained the piano part in the sonata played with M. Geloso.

On Friday evening, at the Salle Aeolian, the Parent Quatuor, augmented and with the assistance of Mlle. Holmstrand, singer, and Mlle. Dron, pianist, devoted the evening to the performance of compositions by Ernest Chausson, the program comprising a Quatuor for piano and strings; two songs with piano, "Les Heures" and "Les Couronnes"; "Chanson Perpétuelle," for voice, string quartet and piano; Concerto in D for piano, violin and string quartet. These compositions were exceedingly interesting, and their interpretation excellent.

Vincent d'Indy has written a new symphony, his second, which he has confided to M. Chevillard for first performance at one of the forthcoming Lamoureux concerts.

"Siegfried" has been given twice at the Paris Opéra during the past week, but there was nothing extraordinary about the cast or the performance.

Massenet is sojourning at his winter residence on the Spanish coast, where he is said to be engaged in completing his new opera "Cherubin."

Saint-Saëns is the hero of the hour at Monte Carlo, where his "Samson et Dalila" is being given and where, too, his new opera, "Hélène et Paris," is to be produced tonight.

On Monday afternoon of this week a delightful reception was given at the home of Mr. and Mrs. C. Inman Barnard in honor of Madame Barnard's birthday. Among the many musical and artistic people present were the Princess Eristoff, Countess René de Coëtlogon, Mme. Edouard Stern, Mme. Bontet de Monvel, Mme. Emma Nevada-Palmer, Dr. R. Palmer, Miss Mignon Palmer, Colonel Schlesinger, Mrs. and Miss Whiting, Mr. and Mrs. Eugène Vail, M. and Mme. Fernand Theswar, Dr.

George Tilden, M. and Mme. Ferdinand Umbricht, Madame Le Flagais, Mme. Zoe Zaharoff and Mr. and Mrs. William Horton.

M. and Mme. A. Blondel have issued cards of invitation for an evening reception and musicale early in March.

DELMA-HEIDE.

#### THE PHENOMENAL SUCCESS OF CREATORE.

**C**REATORE, the Italian bandmaster, is having unprecedented success on his tour South and Southwest, the dates with few exceptions being filled till March 27, when he reaches Washington, D. C.

The novelty of a man forgetting self, the house, music score and stand, everything save the effects to be produced by his band, first attracted attention and curiosity to Creatore. People still go the first time to see a novelty. But without exception those who go to see, remain to hear, to be astonished, thrilled, enthused, and return as often as possible. He is a serious, musicianly director, uniting exquisite musicianliness to extreme emotional expression. There is no affectation in the seriousness with which he enters into the sentiment of his work. There is no loafing about the stage, no ogling the audience, no mannerisms. He comes upon the stage as one possessed of one sole, concentrated thought, to lead the conception of that particular piece to victory or to death. Before the finish he has brought the entire house before and behind him to one unit of absorbed attention that is often awe. The sight of the faces and the bodily expression of a Creatore audience is one of the remarkable features of the performance.

No one of the celebrated bandmasters of our national history have had anything in common with Creatore. He stands alone, unique, unexcelled in his particular line. The exceptional results of his work, the weird combination of inspiration, detail, rhythm, harmony, sonority, phrasing, accent and proportion in gradation, are now conceded by the best musical authority in the country.

Creatore's men are all trained artists, gifted in addition with the exceptional temperament necessary to respond to such leadership. Each one is a sensitive enthusiast, and a close look into the faces of the band shows them to be of a superior class of mind.

One part of the secret of the fascinating power of Creatore is that he does not direct or lead men; he plays them. He plays upon them the sentiment to be conveyed, not the notes indicating that sentiment. He plays jealousy, fear, joy, hope, triumph, despair, tragedy, not a musical score. It is not that he skips the score, the metronome, the tradition, the drill, the study; it is that he passes through them and rises above them into the absolute sentiment which he conceives those things to indicate. He adds a creative force to interpretation in a way that is a revelation to humanity, trained though it may be in the most advanced refinement in music. This it is which, added to other marvels, seals to Creatore the admiration and loyalty of all those privileged to hear him.

Francis Rogers Sings.

**A**T the last concert of the Women's String Orchestra Francis Rogers sang with admirable taste an aria from Bizet's opera, "Les Pecheurs des Perles," and a group of songs by living composers: "Der Schwan," Grieg; "Post im Walde," Weingartner; "Nachtgang," Strauss; "Prospice," Homer. Mr. Rogers has had many engagements during January and February.

## M. M. E. SHOTWELL-PIPER

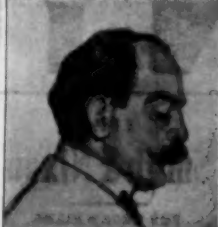
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## SCHUMANN-HEINK

FAREWELL CONCERT TOUR—FEBRUARY TO JUNE, 1904. Sole Management: HENRY WOLFSOHN



## BOSTON.

BOSTON, Mass., February 27, 1904.

**A** WHISTLER reading was given at the Lenox last Thursday by Mrs. Robinson, preparatory to the exhibition of his pictures that is now being held. Miss Edith Castle, Stephen Townsend and Mrs. Bacheller added much to the pleasure of the occasion by their singing.

A piano recital was given by Miss Laura Hawkins in Potter Hall on Friday evening.

The authorities of Mount Saint Joseph's Academy, of Brighton, having thoroughly examined the pedagogic features of the Faelten system of musical training, in order to demonstrate to the students and their friends the practical results of this training, invited the teachers and students of the Faelten school to Brighton to give a recital on Washington's Birthday.

The following students took part: Eva Lee, Harry Field Gibbs, Jr., Madeline Keilty, Gladys Adella Copeland, Elizabeth Cordelia James, Mary Pumphrey, Anna Pumphrey and Carl Squire Perley.

The program included compositions by Mrs. H. H. A. Beach, Raff, Gurliitt, Lege, Bendel, Beethoven, Mendelssohn, Chopin, Weber, Chaminade, MacDowell, Boccherini and Haydn.

The playing of the students aroused the enthusiasm of all present. They showed thorough musical training and their playing gave definite proof that the time spent for the acquisition of knowledge and understanding had been well spent.

After the children had played Carl Faelten played an Etude of Chopin and a Rhapsody of Liszt which were deeply enjoyed by those present. Before the recital one of the pupils read a very complimentary address to the members of the Faelten school, and after the recital the company stayed for a number of hours with their hospitable friends, who entertained them royally.

At Berkeley Temple an organ recital will be given by Mrs. Florence Rich King, pupil of Everett E. Truette, March 3.

William Kittredge, with Miss Laura Hawkins at the piano, will give three morning musicales at the Tuilleries on Mondays in March.

A concert will be given by the Carolyn Belcher String Quartet—Carolyn Belcher, Mary Ellis, Sara K. Corbett, Charlotte White—assisted by Mme. Suza Doane, at Steinert Hall, on Monday evening.

The management of the Nashua Oratorio Society makes the announcement that the third annual music festival will be held at Nashua, N. H., Thursday and Friday, May 12 and 13, when a series of three concerts will be given. The Oratorio Society, a select chorus of 100 voices, will sing Verdi's Requiem, and the High School Chorus, 150 voices, will sing Gade's "The Crusaders." On the after-

noon of the 13th an "artists' matinee" will be given. Two soloists from Boston and Glen Hall, tenor, and Gwilym Miles, baritone, of New York, have been engaged. The New Hampshire Philharmonic Orchestra, augmented with several Boston Symphony men, will furnish the accompaniments. E. G. Hood is the conductor.

Mr. and Mrs. Hallett Gilbarte gave an "at home" on Thursday afternoon from 4 to 6, the guest of honor being Tom Karl, the well known opera singer. Mrs. Maye Shepard Hayward sang three of Mr. Gilbarte's songs—a "Love Song," a "Valentine Song," both of them being in manuscript, but will soon be published by a New York publisher, and a "Spanish Serenade," which is being sung with great success by many singers.

Alfred Reisenauer will give a piano recital in Jordan Hall March 5.

A second violin recital will be given by Miss Maud MacCarthy at Steinert Hall on Thursday afternoon, March 10.

Miss Marie Nichols, violinist, returns to this city for a recital program at Chickering Hall on Tuesday afternoon, March 15.

## De Wienzkowska Pupils' Musicales.

**M**ADAME DE WIENZKOWSKA'S handsome studio in Carnegie Hall was crowded Thursday afternoon of last week for the musicale given by five talented pupils. The guests were demonstrative over the playing of some of the pianists. All of the performances were on a high artistic plane, worthy of a public hall before thousands. The Chopin numbers were especially enjoyed. In all that constitutes delightful piano playing Madame de Wienzkowska's advanced pupils must be commended. The program follows:

Præludium and Toccata.....	Lichter
Fantaisie Impromptu.....	Chopin
Edna Mampel.	
Krakowiak.....	Paderewski
Miss Violet Harper.	
Nocturne, C minor.....	Chopin
Etude (black keys).....	Chopin
Oliver Denton.	
Faschingschwank.....	Schumann
Romanza, Scherzino, Intermezzo, Finale.	
Ida Mampel.	
Mélodie à la Mazurka.....	Leschetizky
Frühlingsrauschen.....	Sinding
Edna Mampel.	
Nocturne.....	Chopin
Gavotte.....	Rubinstein
Fantaisie, F minor.....	Chopin
Mrs. J. A. Parker.	

## Schade Piano Recital.

**A**T her recital in Mendelssohn Hall Tuesday afternoon, February 23, Miss Marie Schade interested a fair sized audience in a good program. The pianist disclosed a well rounded technic and intelligence, in a Toccata and Fugue by Bach, arranged by Tausig, and in the Beethoven Sonata, op. 110. She played in addition a group of Chopin numbers and works by Guiraud, Schumann, Liszt and Grieg.

## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., February 26, 1904.

**A**T the First Unitarian Church Sunday morning the music was as follows: Organ prelude, "Serenade," Widor; trio, "I Will Lift Up Mine Eyes," from "Elijah," Miss Ednah F. Hall, Mrs. T. D. Bell, Mrs. Ralph Savage; offertory duet, "Calm as the Night" (Goetz), Miss Hall and Mrs. Savage; organ postlude, Fantasia (Tours), Mrs. Anna De Witt Cook, organist.

The Philharmonic Club will give its next concert March 10, at the International Auditorium. There will be 200 voices in the chorus.

Lilian Hammons Wakefield will read Björnsterne Björnson's "Bergliot" at an entertainment at the Church of the Redeemer March 4. Miss Irene Wood will interpret this music, and she will also play the introductory number on the program. Mrs. Maud Ulmer Jones will give selections, as will also Magdalen Oldberg on the violin.

The Thursday Musical Club was given a treat last week when Mrs. Bond contributed several songs. Others on the program were Mrs. Ruby Cutter Savage, Mrs. Helen Olson, Miss Mary Espey Thompson, Alex. Liddell, Mrs. Runyan, Miss Lum, Mrs. Porteus and Mrs. Ricker.

The Choral Union of the Calvary Baptist Church will present Gounod's "Redemption" the third week in March in the church auditorium. The solo parts will be taken by Mrs. Maud Ulmer Jones, W. Scott Woodworth, Alvin Davies, George P. Walker and others.

The pupils of Karl Strahle will give a recital in the parlors of Wesley Church Friday evening, February 26. Miss Mabel Boyson, reader, will assist the pupils.  
C. H. SAVAGE.

## A Crying Injustice.

**T**HE New York Sun tells a story of a local hotel which was precipitated into bankruptcy through the dishonesty of some of its guests who neglected to pay their bills. The headline of the Sun article reads: "\$30,000 Due from 'Guests,' Including Madame Nordica and Cora Routt." This would tacitly imply that Madame Nordica had been responsible in part for the failure of the hotel. As a matter of fact Madame Nordica is known in the musical world as a woman who always pays her bills, and indeed, in looking over the debtors list as presented in the Sun we find that the singer owes but \$23!—probably a forgotten or a disputed account. What contemptible journalism it is to permit such a manifest misuse of Madame Nordica's name and reputation. Did she perhaps forget to order her "programmatical notes" for her concerts this season from someone connected with the Sun?

## A Piano Recital.

**T**HURSDAY afternoon, February 25, Ferruccio Busoni gave a piano recital at Carnegie Hall.

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## Greater New York.

NEW YORK, February 29, 1904.

**A** PLEASANT event was Madame Meysenheym's musicale, given in honor of the former conductor of the Royal Opera House of Amsterdam, Holland, C. Van der Linden, under whom she often sang. Madame Van der Linden is solo harpist of the Metropolitan Opera House orchestra, and was also present. The guests of the evening listened with manifest pleasure to the singing of advanced pupils. Lillian Hoffman's bell-like high soprano voice, Auguste Fischer's several songs and Le Roy Carner's singing all came in for praise. He sang an air from Verdi's "Nabuchadnezzar," the high F and the low G coming out well. Josephine Bouvier sang the "Jewel Song" well. Mr. Van der Linden honored her by playing her accompaniment. Miss Wyota, recently from Paris, has a fine, sympathetic coloratura voice, and is studying with Madame Meysenheym.

Vacant choir positions are: Madison Avenue Baptist Church, soprano and bass; Central Presbyterian, Brooklyn, soprano; Brick Church, East Orange, soprano; Church of the Puritans, 15 West 130th street, New York, organist.

Marguerite Stilwell, the pianist, and Elizabeth Houghton, violinist—a member of the Olive Mead String Quartet—united in a musical tea Friday afternoon. Miss Mead played and Hugh Williams, the baritone, sang. Miss Stilwell is an important factor in the musical life of both Albany and New York.

At Mrs. Joseph Fairchild Knapp's Tuesday evenings, Hotel Savoy, much music is heard. Last Tuesday Rose Relda, who has sung at the Opéra Comique in Paris, was a special attraction. Her sister, Mrs. Hardy, sang one of Mrs. Knapp's sacred compositions. Cecilia Bradford, the violinist, accompanied by James Bradford, played some graceful things. The sisters Tilli and Marta Wall played a movement of the Sjögren Sonata, and Mrs. Carrie Gilman Edwards played with great dash one of the Strauss-Rivé-King waltzes. Previously P. Corning Edwards improvised on the pipe organ which is such a feature of the Knapp drawing room. Elizabeth Leonard sang with utmost tenderness Lassen's "Thine Eyes So Blue and

Tender," and a sweet little cradle song. Clifford Wiley electrified all by his singing of Granier's "Hosanna." His style and personality invariably produce effect.

The Rubinstein Club rehearsal at Mendelssohn Hall was attended by an audience which filled the hall. The club sang under the direction of Mrs. J. H. Kavanagh, assistant conductor, and the soloists were Louise Richards, Henrietta Wilson Wakefield, vocalists; David Earl Moyer, pianist, and Dr. Franklin Lawson, tenor. Dr. Lawson was the artistic feature. Florence Brown-Shepard was his accompanist.

Lillias Snelling, the artist pupil of Mrs. Laura E. Morrill, gave much pleasure at Mrs. Tracy Hyde Harris' Friday evening. She sang a group of German and American songs. Hastings's song, "My Love is Like a Red, Red Rose," was a special favorite. Miss Snelling has an unusually good alto voice.

Christine Hanselman, soprano, sang at the Park Hill concert last week, and a local paper said: "The soprano's singing was at all times enjoyable; her voice revealed flutelike notes that were grateful to the ear." Mrs. A. O. Wilkes, of Brooklyn, sang at the organ inauguration at the M. E. Church, Shenandoah, Pa., and the local weekly said her solos captivated the audience, and she was compelled to bow her acknowledgments. "She is gifted with a cultured voice that is pleasing, flexible and powerful—clear as a bell." Both Miss Hanselman and Mrs. Wilkes are pupils of Parson Price, Mrs. Wilkes never having had lessons of anyone else.

Mme. Louise Finkel gives pupils' recitals the first Friday of each month, 4 to 5:30 o'clock, at the Rockingham, 1748 Broadway, corner Fifty-sixth street. The next occurs this Friday, March 4. Invitations are obtainable at the foregoing address.

Amy Whalley, late soloist with the Banda Rossa and the Twenty-second Regiment Band, a coloratura soprano, has been here. At a recent concert in the Detroit Armory she was a success.

Blanche Towle, the Boston soprano, who came here last spring, is making herself favorably known in many circles through her good work, which is always conscientiously done. She is to sing as soloist with the Yonkers Choral Society soon.

Platon Brounoff's Tempo Chorus sang sacred choruses at the Sunday meeting at Carnegie Lyceum, under the Rev. Henry Frank. Elise Reimer was at the piano, which guaranteed the right accompaniments.

The Tempo Chorus, Platon Brounoff conductor, gave the second annual concert at Murray Hill Lyceum February 24. The sixty voices sing with a considerable degree of shading. The principal number of the evening was Bruch's cantata, "Fair Ellen," which they sang well. Blanche Towle, soprano, sang her incidental solos with fine dramatic delivery, while George Belder's singing of the "Farewell" was full of sympathy. Schumann's "Gipsy Life," the Beethoven "Hallelujah," and the "Soldiers' Chorus," from "Faust," went especially well. Stirring was the national anthem, "America, My Glorious Land," composed by Brounoff. Miss Towle sang "Elizabeth's Greeting" with fervor, having also to sing an encore. Mr.

Belder's baritone voice has many admirable qualities, and was effective in "Blow, Thou Winter Wind" and Buck's "Where Lindens Bloom." Harry Weisbach played Wieniawski's Polonaise in D with great dash.

Helen Lang, pianist, gave an enjoyable piano recital in the Waldorf-Astoria small ballroom February 23, playing a program of Schumann, Chopin, Schütt, Sinding, Henselt and Liszt compositions. Only a few years ago she was the best pianist in Grammar School No. 68, and having pursued piano study diligently, she is now an artist of considerable fame. The tenor John Bland assisted, singing a group of songs by Richard Strauss.

Miss Thursby's eighth musical afternoon was largely attended, a number of well known society people being there.

Mrs. Elizabeth D. Leonard, of 325 West Eighty-seventh street, has issued cards for a musicale today, Wednesday, March 2, 4 o'clock.

Music at the Church of the Holy Communion, Sixth avenue and Twentieth street, Sunday, March 6, 4 o'clock. C. Whitney Coombs, organist: "Magnificat" and "Nunc Dimittis" in E, Barnby; anthem, "The Sorrows of Death," C. Whitney Coombs; offertory, Adagio for violin and organ, Beethoven. Soloists, E. Theodore Martin, tenor; S. F. Spence, violin.

Mrs. Wadsworth-Vivian, vocalist, and Herwegh von Ende, violinist, give their second studio musicale the coming Sunday, March 6, 4 to 7 o'clock, at 11 West Twenty-second street. Among the vocal numbers is to be H. Lane Wilson's cycle of old English melodies, "Flora's Holiday."

Harriet Barkley, soprano, and Reed Miller, tenor, were the solo singers at the last Hotel Majestic Sunday night concert. Miss Barkley sang a Waltz Song by Ardit, Edwin Litchfield Turnbull's "Clover Blossoms," Nevin's "Nightingale Song," and as encores, "Good-day, Marie," and "The Captain." Mr. Miller sang Gilchrist's "Heart's Delight," Mildenberg's "The Message," and Edwards' "Love's Philosophy."

Maud G. Blackmer, who has coached under B. J. Lang in Boston, sings sacred music with good style. She has a perfectly true soprano voice. She ought to find a church position of importance.

### Nemes Popular Chamber Music Concert.

**T**HE first of the series of Nemes chamber music concerts at Clavier Hall found the place filled. The response to this movement has been most gratifying. Sufficient subscriptions have been sold to guarantee the enterprise. Undoubtedly the great artistic success of the first concert was the Beethoven Sonata in C minor. This, played by Mr. and Mrs. Nemes, was done with such spontaneity, such clarity and with such devotion to the composer's intentions, that all understood it. The Mozart Sonata, too, was full of charm. Mrs. Cater-Kerr sang a classic aria by Ascoli, written in 1759, giving it just the right interpretation. Her group of songs, by Svendsen and Sjögren, was well done, impassioned, convincing in expression and tenderness. The Nemes, are coming into their own. Chamber music is their specialty. In this they are building up an extended reputation.

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## SAN FRANCISCO.

SHEPHERD, CLAY & CO.'S,  
SAN FRANCISCO, February 22, 1904.



HE second evening of music at the United Crafts and Art Building took place on Friday, with an excellent program. The participants were Miss Edith Gere Kelley, Miss Blanche Tolmie and Mrs. Charles Warfield.

The Blauvelt concerts have been a source of great enjoyment to the audiences of real music lovers who have been faithful to the series. The madame herself is a charming woman, with so sweet and utterly unaffected a personality that she instantly won all hearts. It is a matter for wonderment where all that big, beautiful voice comes from, she appears so tiny and frail. The work was artistic in every point, and her pianissimo a thing to dream of, it was so distinct and pure in tone. Mrs. Tilton was a most sympathetic accompanist.

The second of the Novelty "Pop" concerts, given at Lyric Hall by the Kopta String Quartet, with Mrs. Oscar Mansfeldt as solo pianist, took place yesterday afternoon and drew a decidedly enthusiastic house. The Quartet played better on this occasion even than the last and the work left nothing to be desired. The Godard String Quartet was played here for the first time and was greatly enjoyed, as it proved a composition of unusual and wonderfully beautiful character. The Minuet had to be repeated to satisfy the audience. In the Piano Quintet, by Schumann, Mrs. Mansfeldt at the piano displayed the same brilliance of execution that marked her playing in the previous concert, piano and strings showing a perfect ensemble. Mrs. Birmingham was in splendid voice and was never heard to better advantage. Fred Maurer accompanied the first two numbers, "Kennst du das Land," by Liszt, and "Geheimes," of Schubert, both of which were given an exquisite interpretation. Albert Elkus' two songs were accompanied by the young composer himself, and at their close the young man received a veritable ovation, to which an encore was given in another of his manuscript songs, "Haroun al Raschid."

The next Mansfeldt-Kopta concert, which will take place on March 13, will present Richard Strauss' Piano Quintet, op. 13, for the first time here.

Tomorrow evening at the First Presbyterian Church of Oakland Mrs. Dexter, soprano, and Miss De Fremery, organist, will give a recital.

The usual monthly program of sacred music was given at St. Dominic's yesterday evening. With litany there was a sermon at 7:30, followed by the benediction of the Most Holy Sacrament. Offertory, "Ave Maria," Shelley, Mrs. Buergermeister; "O Salutaris," Wagner; "Tantum Ergo," Gluck. After benediction the following music was rendered: Organ solo, "O Sanctissima," Lux; motet, "Ave Maria," Galliera; solo, "O Thou Afflicted," Miss Ella V. McCloskey; motet, "Hear My Prayer," Mendelssohn; solo, Miss Camille Frank; solo, "Refrain Thy Voice from Weeping," Sullivan, T. G. Elliot; quartet, "Sub Tuum," Dubois, Miss Frank, Miss McCloskey, Mr. Elliot and Charles B. Stone; solo, "Ye Sacred Priests,"

Handel, Mrs. Jenkins; motet, "Tota pulchra," Perosi; organ voluntary, March in B flat, Silas, Dr. H. J. Stewart, organist and director of the choir.

Thursday evening at Steinway Hall the gifted young pupil of Hugo Mansfeldt, Miss Eula Howard, will give a piano recital.

Four violin recitals are to be given by Herr Otto Spamer at Century Hall, on Sutter street, during February, March and April. The concerts are under the patronage of the Mesdames J. B. Casserly, E. W. McKinstry, James Flood, Mark Gerstle, James Tucker, B. G. Lathrop, and the Misses Elizabeth Ames, Celia Tobin and Louise Breeze.

The McNeil Club, of Sacramento, gave its second concert of the season at the Congregational Church Tuesday evening, February 16. The concert was pronounced by all to be a great improvement over the first.

Mr. and Mrs. John Marquardt, of this city, had been engaged for the event, and their numbers were a treat to Sacramentans, who seldom have the opportunity of hearing the harp played by such an experienced professional as Mrs. Marquardt. No less enjoyable was the violin of Mr. Marquardt and their numbers received the applause due so fine work. The organization is notable as being the only society of male singers in the capital. The Sacramento Union spoke of the concert in terms of the warmest praise, and the attendance numbered many professional musicians. The officers are V. S. McClatchy, of the Sacramento Bee, president; Jos. M. Anderson, vice president; F. A. Griffin, secretary; C. S. King, treasurer; F. C. Schuler, librarian, and the Rev. C. L. Miel, director. The membership contains many of the best known citizens of Sacramento, as well as professional musicians, and the club has an outlook that is certainly very hopeful and promising for future prosperity. MRS. A. WEDMORE JONES.

## Edward Bromberg's Work.

ONE of New York's papers, speaking of Edward Bromberg's song recital which he gave last month, said: "His singing touched the hearts of the audience in the right spot. He left something to carry away from the concert room and dream over. His Russian songs will linger in the memory." As a Russian Mr. Bromberg sings nearly all the languages but Japanese, and it would not take him long to learn the latter, too. He is making a specialty of Russian songs; besides the arias and romances he also sings Russian national and peasant airs and melodies. A thorough musician, and having spent his life in the heart of Russia (Moscow), he knows how to sing and interpret a Russian song. This is also Mr. Bromberg's busy teaching season. Two of his pupils, Miss Persis Thompson, with a beautiful alto voice, and Miss Cora Suters, a fine soprano voice, are singing with great success at the Sunday night concerts in "Laurel in the Pines," Lakewood, N. J.

## A Convict on "Parsifal."

IN Sing Sing Prison they print and publish a paper called the Star of Hope. A convict is the editor, and all the contributions are by convicts. One of them, No. 53,334, writes a long article on "Parsifal" and calls it "a degenerate opera by a degenerate." Surely No. 53,334 ought to know.

## SECOND REISENAUER RECITAL.

THIS second recital in Mendelssohn Hall Saturday afternoon, February 27, Alfred Reisenauer again attracted a large audience, and once more emphasized strongly the admirable artistic traits which had so quickly helped him to win a representative clientele in this very critical city.

The Beethoven Sonata, op. 26, was a stronghold of conservatism, and no lover of "tradition" had need to complain of even a single lapse from accepted standards. Reisenauer does not try to improve the classics, but rather to illuminate them.

The same holds true of Schubert's "Wanderer" Fantasia, which the conscientious German pianist exposed with lucidity and conviction. The lines were broad on the whole, but there were not lacking many of those finer touches which reveal the analytical musician. The finale was played à la Rubinstein, with torrential sweep and with a fine disregard of wrong notes.

Schumann figured on the program with four of his "Fantasiestücke," "Des Abends," "In der Nacht," "Warum" and "Traumeswirren." Of the group, the second and fourth numbers stood out most prominently. Reisenauer has at his command an entrancing quality of pianissimo, and he used it to the best advantage in the dainty "Traumeswirren."

Liszt did not close the program as usual, but this time found himself placed immediately before the Chopin department, with those two melodious bits in A flat, the "Liebestraum" and the "Valse Impromptu." Needless to state in them Reisenauer fully upheld his reputation as a Liszt interpreter par excellence.

The Chopin readings offered no revelations, but they were straightforward and dignified performances. In the measure of poetical power the D flat Nocturne easily came first, and the Berceuse must be ranked as a close second. The familiar E flat Valse is not one of Reisenauer's best trumps, and a bad slip in the C sharp minor Mazurka placed that piece also in the category of the minor performances. The F minor Etude was delightful in touch and execution, and the A flat Polonaise formed a brilliant and impassioned close to an afternoon of exceptionally refined and musical piano playing.

Reisenauer was made the recipient of warm applause, and the audience finally induced him to add several encores to the program.

## A Worthy Charity.

IN aid of the Music School Settlement, No. 31 Livingston street, a concert is to be given in Mendelssohn Hall on the afternoon of March 10, at which Madame Schumann-Heink, Pablo Casals and others have offered to assist. The Music School Settlement Orchestra will play and several pupils will be heard in solos. The directors of the school hope that this will awaken a deeper interest in all who care for these children of the East Side and will influence many to assist in providing the funds necessary for a new home for the school.

A Richard Dehmelt evening is announced for March 6 at Vienna. The poet himself will be present, and Fräulein Forst and Fräulein Petra, of the Opera, assisted by a baritone, will sing some of his lieder and duets.

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## HOLLAND.

THE HAGUE, February, 1904.

**A**S was to be expected, the Dutch Opera, that has its seat in the Town Theatre, has given up the fight. The principal leader of the orchestra and the chief director left the company, and as things went very badly and no more money was forthcoming from those persons who had till then subsidized the company, the enterprise could not be continued. The rival company, the Palace Opera, will now occupy the Town Theatre. That rival found in Blockx's "The Princess" a paying venture. More than thirty performances have not exhausted its success. And now Blockx's "Bride of the Sea" will be given in Flemish even before the French Opera of The Hague can give it in French.

What the "Princess" is to the Dutch Opera, Charpentier's "Louise" is likely to become for the French Opera. This "roman musical," as M. Charpentier calls his work, has found extraordinary favor here, and it seems to me it deserves it, for the drama is interesting and the music rich in beauty, variety and strength. The new work has been excellently performed and well put on the stage. Mr. Lecocq, who conducts the orchestra, and the interpreters of the principal parts, Louise, her lover Julien, and her father (Madame Maregeseau, Mr. Fontaine and Mr. Sainprey) are all that can be desired. For the rest the French Opera has been successful with Ernst Van Dyck's representations. Van Dyck sang also at court before our Queen and her husband.

Jeanne Raunay, who has been starring in Copenhagen, will appear next week as Iphigénie, one of her best roles, it is said.

There is no decrease in the flood of private concerts. Generally the financial results are meagre. The Chaigneau Trio, from Paris, has been well received; the three charming young ladies (one is married) form, indeed, a very good ensemble.

In Leiden Elgar's "Dream of Gerontius" was executed under the direction of Daniel de Lange. The work made a strong impression. Mme. De Haan-Manifarges sang the solo for alto.

The first Symphony of Gustav Mahler has found warm admirers and detractors here in the Concert Diligentia. I belong to the former, and enjoyed myself as I rarely do with very modern orchestral works.

I mentioned in a former letter that William Hutschenruyter, the administrative director of the famous Concertgebouw Orchestra, of Amsterdam, had asked and got his dismissal because he had made proposals which the director did not accept. As the majority of the orchestra

is on his side and has good cause for this, since these proposals were essentially in favor of the orchestra, this dismissal has caused great excitement and it may lead to very serious consequences, endangering even the existence of the orchestra. It is said the majority before named will in the next season follow Mr. Hutschenruyter, who is to become director of a new international opera at Amsterdam. In that case, of course, all contracts between the orchestra and societies in other towns would come to an end, and the director of our Concert Diligentia, who is still bound for two seasons, would be free to engage Mr. Viotta's young orchestra. But all this is very premature for the moment and belongs to the realm of the possibilities.

J. DE JONG.

## The Philadelphia Orchestra.

PHILADELPHIA, February 29, 1904.

**T**HIS week will mark what may properly be called the foremost musical event in the history of Philadelphia. With the appearance of Richard Strauss at its public rehearsal on Friday afternoon and its Symphony concert on Saturday evening, the Philadelphia Orchestra brings to a close in a blaze of glory its most prosperous and notable season by presenting for the first and only times in this city the acknowledged master of modern music.

Second only to the appearance of Dr. Strauss will be that of his gifted and charming wife, Frau Strauss-De Ahna, who will sing at both of these concerts her husband's songs, accompanied by him.

It seems entirely fitting to refer again to the excellence of the orchestra which Dr. Strauss will conduct. Increased to 100 performers for these occasions, and already pronounced by Jacques Thibaud, Schumann-Heink, Rafael Joseffy and others of like eminence, whose experience lends weight to their words, to be one of the best organization of its kind in this country, it will be heard to greater advantage now than ever before. Conductor Scheel has been tireless in his effort to bring the orchestra to the highest possible point of efficiency, and under his baton and that of Dr. Strauss those who hear it on Friday and Saturday next will be able to judge it understandingly and to appreciate fully its ability. The advance sale of seats for these concerts guarantees to the eminent visitors such a welcome as true greatness demands.

## Carl Faeltzen's Recital.

**T**HE program of Carl Faeltzen's recital in Huntington Chambers Hall, Boston, February 24, was Caprice, op. 16, No. 1, and Scherzo, op. 16, No. 2, Mendelssohn; Sonata, op. 109, Beethoven, and "Carnaval," op. 9, Schumann.

Carl Faeltzen's conception of Beethoven and Schumann stood well in line with the recent performances here by other renowned virtuosos. His conservative attention to details indicated by the composer, and his holding himself aloof from every effort of placing himself, that is the virtuoso, in the foreground, are characteristic features which make listening to this pianist an artistic enjoyment. The audience was large and evidently in complete sympathy with the performance.

## BUFFALO.

BUFFALO, February 26, 1904.

**M**ISS MARIANNE IHDE gave a recital at the Buffalo School of Music February 25.

Two favorite Boston singers, George Devoll and Edward Isham, gave a song recital February 25 at Twentieth Century Hall.

Another entertainment for the same evening is entitled "Lecture Recital on the Songs and Instrumental Music of Shakespeare's Plays," by Mrs. Reuben S. Fowler, contralto, who will have the assistance of Mrs. Nellie M. Gould, pianist, and William Gounall, violinist.

Mrs. Laura Dietrich Minehan, solo contralto of the Lafayette Presbyterian Church, and also the Temple of Beth Zion, will sing at a parlor recital on Thursday afternoon at Salamanca, N. Y.

Mrs. Minnie D. Stern, of Salamanca, a teacher of vocal music in that picturesque town, comes up to Buffalo twice a week to study with Madame Brazzi.

William H. Shaw, who gives lessons in voice culture in Bradford, Olean and Buffalo, has been engaged as director of the choir of the Central Presbyterian Church in this city.

Joseph Mischka, organist of the Temple of Beth Zion and the Delaware Avenue Methodist Church, is hearing "Parsifal" in New York.

Clarence Odell, tenor of the Westminster Church choir, and Arthur King Baenes, basso, have been winning golden opinions by the beauty of their work as concert singers. Mr. Odell is a pupil of Henry Dunman, of the Palace Arcade, and Mr. Baenes a pupil of Madame Humphrey, of the Buckingham. Mr. Baenes made a decided hit by singing "The Bandolero," by Leslie, and gave as an encore "Drink to Me Only With Thine Eyes."

David Bispham will give a song recital at Convention Hall tonight.

VIRGINIA KEENE.

## Edmund Severn's Italian Suite.

**T**HE Strad, published in London, England, has this to say of Edmund Severn's Italian suite: "To good amateurs and professionals looking for something new in the way of concert literature I can recommend the Italian Suite by Edmund Severn, published by Carl Fischer, New York. It consists of five numbers, viz.: 'La Danzatrice,' 'Memoria di Venezia,' 'Storia d'Amore,' 'La Bella Contadina' and 'Rondo Napolitano.'"

"The titles of the movements almost speak for themselves. They are melodious and cleverly written, and of sufficient difficulty to make them interesting. 'La Bella Contadina' is an excellent encore piece, and 'Rondo Napolitano' is of that rollicking nature which makes an excellent conjunction with one or more other numbers."

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## THE WEEK IN NEW YORK.

Wednesday afternoon, February 24—Margulies chamber music matinee, Mrs. Thurber's residence, 49 West Twenty-fifth street.

Wednesday evening, February 24—Von Klenner French vocal recital, 230 West Fifty-second street.

Wednesday evening, February 24—"Faust," Metropolitan Opera House.

Thursday evening, February 25—"Parsifal," Metropolitan Opera House.

Friday afternoon, February 26—Tempest-Harris recital, Waldorf-Astoria.

Friday evening, February 26—"Romeo and Juliet," Metropolitan Opera House.

Saturday afternoon, February 27—Reisenauer piano recital, Mendelssohn Hall.

Saturday afternoon, February 27—Young People's Symphony.

Saturday afternoon, February 27—"The Magic Flute," Metropolitan Opera House.

Saturday evening, February 27—Début of Richard Strauss, Carnegie Hall.

Saturday evening, February 27—"Lohengrin," Metropolitan Opera House.

Sunday evening, February 28—Concert, Metropolitan Opera House.

Monday afternoon, February 29—Lierhammer song recital, Mendelssohn Hall.

Monday evening, February 29—"Romeo and Juliet," Metropolitan Opera House.

Monday evening, February 29—Richard Strauss and Wetzler Orchestra, Baptist Temple, Brooklyn.

Monday evening, February 29—Brooklyn Trio concert, 420 Cumberland street, Brooklyn.

Tuesday afternoon, March 1—Richard Strauss and David Bispham in "Enoch Arden," Carnegie Hall.

Tuesday evening, March 1—Chamber music, Mendelssohn Hall.

## Margulies Chamber Music Matinee.

A NEW Sonata by Georg Schumann for piano and 'cello was presented at the second chamber music matinee by Miss Adele Margulies and Leo Schulz. The new work in the key of E minor again emphasizes that this modern Schumann is a composer of marked individuality. While consistently chamber music, it is unlike most of the compositions written for the small hall or room. The three movements have symmetry, beauty and strength, and the themes, if not original, are strongly characteristic. Miss Margulies at the piano revealed all those qualities that her admirers understand so well. The other ensemble number of the afternoon was the Schubert Trio in B flat major, a work of vital musical merit, albeit a trifle long to latter day minds and ears. Between the Sonata and Trio, Leopold Lichtenberg, the violinist, associated

with Miss Margulies in these matinees, played a Spanish Romanza by Sarasate, and "Danse Tsigane," by Nachez. Miss Margulies, as accompanist for the violinist, entered delightfully into the spirit of both numbers.

The matinee was given Wednesday afternoon of last week at the residence of Mrs. Thurber, 49 West Twenty-fifth street. Miss Margulies has a round hundred subscribers, and some of these are urging her to give a series of concerts in some public hall, because they believe that an artist of her talents should be heard by a larger public.

## ROCHESTER.

ROCHESTER, February 26, 1904.

THIS city is justly proud of the work of Mrs. Mary Chappell Fisher, an accomplished organist and thorough musician. Her fame is by no means confined to this locality. Mrs. Fisher played this week at Convention Hall in one of the five concerts (a week's series) given in Buffalo by Brooks' Chicago Marine Band. Mrs. Fisher's skill as an organist and faithful pupil of Alexandre Guilmant was proven by her masterly playing of the great Pan-American organ. She not only won the hearty applause of the audience, but elicited the most favorable comments of the press. Mrs. Fisher has been invited to give an organ recital at the St. Louis Exposition.

Rochester takes the lead over other cities in recognizing the merits of her own musicians. Under the auspices of the Tuesday Musicales committee for the occasion, Mrs. Wallbridge and Mrs. Steele, will give a concert to exploit Rochester composers. It will take place on the evening of February 23, and includes the following well known names: W. L. Wood, Mrs. Florence Barbour, Perley Dunn Aldrich, C. E. Van Laer, Eugene Bonn, Edgar H. Sherwood, G. H. Walton, H. D. Wilkins, William Pabst, John Lund, Heinrich Jacobsen.

Mrs. Faber, whose studio is 834 Granite Building, announces a series of five recitals, to be given Thursday afternoons at 3:30. The first will be given on March 3. The soloists will be Miss Post and Miss Keenan. The composers to be interpreted are Gurliitt, Schutt, Willeby, Eversole, Tosti, Chopin, Gounod, Schumann, Nevin, Bizet, Chadwick and Liszt. The programs for each week are good, but the soloists will not be the same. Mrs. Faber has a beautiful, spacious studio, well lighted and well appointed. As an instructress Mrs. Faber is almost without a peer, full of enthusiasm and love for her work. She believes in American institutions. She is loyal to her own country, and she returns from each European vacation more and more convinced that pupils can be taught well in America; at less expense and in a far safer atmosphere, especially for girls, than that which obtains in European capitals.

VIRGINIA KEENE.

## Music in St. Paul.

ST. PAUL, February 25, 1904.

FOR two successive years "Elijah" has spelled triumph for the St. Paul Choral Club. Last Friday night at the People's Church, before an audience of 2,500, this stirring dramatic oratorio was given with a verve and vigor seldom equaled by a choral club. That dramatic actor-baritone Gwilym Miles essayed the role of the Prophet, and led his listeners with him in rapt attention to the very end and close of the beautiful solo, "It is Enough." Mrs. Alma Johnston-Porteous, of Minneapolis, who sang the alto role, is an honor to the musical profession of the Northwest. Mrs. Porteous has few rivals as an oratorio singer, and her work last Friday night stood out pre-eminently among the best of the evening. Alfred Shaw, who was heard for the first time in St. Paul, has a fine tenor voice and his solos were well received. He gave his final aria with organ accompaniment alone, and at the close received an ovation.

Mrs. Ruby Cutter Savage, of New York, also new to the West, won many admirers for her beautiful soprano voice. Mrs. Savage's voice is of light timbre, but excellent carrying power. "Hear Ye, Israel!" was beautifully rendered.

The part singing was done by Mrs. Inez von Encke, Miss Faith Martin, Miss Jennie Durham, Miss Marjorie Hall. The chorus had the assistance of the Frank Danz String Orchestra, and W. H. Fairclough at the organ.

The Choral Club has just elected to its presidency Gustave Scholle, and a staff of able officers. The next concert will be given April 7, when Verdi's Requiem will be done. Jessica De Wolf, soprano; Jessie Ringen, alto; Edward P. Johnson, and Lewis Shawe, basso, will be the soloists.

Frank Croxton, of Chicago, will sing in the Twin Cities in April.

Gwilym Miles has been engaged by the Schubert Club for a spring recital and Alfred Shaw will give a recital before the Ladies' Thursday Musical, of Minneapolis, in April.

William Mentor Crosse will begin a series of analytical piano recitals before the faculty of St. Agatha's Conservatory, St. Joseph's Academy, and other institutions this week, and play two programs selected from the works of Bach.

Pupils of Emil Onet gave a recital recently at the Aberdeen Hotel.

GERTRUDE SANS SOUCL.

## Reisenauer's Third Recital.

ALFRED REISENAUER will give his third recital in Mendelssohn Hall Thursday afternoon, March 17, at 3 o'clock. An exceptional program has been arranged for this concert, one of its special attractions being the Beethoven "Appassionata" Sonata.

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## European Notes.

A new opera, the libretto of which has been written by the Duke of Argyll and the music by Hamish MacCunn, is to be produced some time during the autumn of the present year in London. Its title is "Connal and the Breast of Light." It is in three acts and the story is laid at Tara, in Ireland, some centuries before the English invasion.

The fourth Barmen Concordia concert produced Berlioz's "Symphonie Fantastique." The young violinist, Elsie Playfair, gained great applause by her rendering of Saint-Saëns' Concerto in D flat minor and pieces by Sarasate.

At a late concert in Aix-la-Chapelle Bruckner's Symphony in D minor aroused great interest. Prof. Max Pauer performed Mendelssohn's G minor Concerto and Liszt's E flat Concerto.

The third and fourth Saarbrück concerts presented the Philharmonic Orchestra of Coblenz (under Professor Heubner) and the Frankfurt pianist Friedberg. The symphonies given were Tchaikowsky's "Pathétique" and Brahms' in C minor. Other numbers were Wagner's Preludes to the first and third acts of "Die Meistersinger" and Weber's "Oberon" Overture. Friedberg performed Beethoven's E flat major Concerto and several soli.

Malwine Schnorr von Carolsfeld died lately at Carlsruhe. She was the wife of Leopold von Carolsfeld, the incomparable Wagner singer, so highly esteemed by the master.

The Court Opera House, Vienna, gave, February 9, "The Prophet"; 10, "La Bohème"; 11, "Die Kleine Welt," "Der faule Hans"; 12, "Rigoletto"; 13, "Tristan und Isolde"; 14 (matinee), "Hänsel und Gretel," "Die Kleine Welt," (evening) "Die Fledermaus."

C. Friedberg, A. Rebner and J. Hega gave at their fourth popular concert at Frankfurt Arensky's D minor Trio (op. 32), and songs by the Mainz Vocal Trio. The concluding work was Dvorák's "Dumky" Trio (op. 60).

At the fifth subscription concert at the Frankfurt Opera House the great feature of the performance was Brahms' E minor Symphony, conducted by Fritz Steinbach, of Cologne, as "gast dirigent."

For the "Popular Opera Season," to be given next winter at the Jubilee Theatre, Vienna, the directors have engaged Alexander von Zamlinsky as kapellmeister.

At the ninth Friday concert of the Museum Society, Frankfurt, the program, conducted by Von Hansegger, was "Pan," an idyll for orchestra (op. 14), H. Bischoff;

höff; "Hungarian Fantaisie" for piano and orchestra, Liszt (with Teresa Carreño); Overture to "The Flying Dutchman," Prelude to "Lohengrin," Overture to "Tannhäuser," Wagner.

After a long pause Méhul's "Joseph in Egypt" was revived by Court Kapellmeister Hagen in Dresden, and delighted the public of today as much as it had delighted older generations.

At the ninth Philharmonic concert at Leipzig, February 14, Leopold Auer, of St. Petersburg, was the soloist, and played Tchaikowsky's D major Violin Concerto and Saint-Saëns' "Rondo Capriccioso." The novelty produced by Conductor Winderstein was the A major Symphony, by Prince Henry XXIV of Reuss.

The seventeenth Gewandhaus concert of Leipzig gave February 11 the "Concerto Grosso" for string orchestra, by Handel; Recitative and Aria from "Don Giovanni," lieder by Schumann (Frau Lilli Lehmann), Beethoven's Overture, "Die Weihe des Hauses," and Symphony No. 5, C minor.

Leipzig: New Theatre, February 9, "La Dame Blanche"; 10, "Martha"; 12, "Carmen"; 14, "Rienzi."

The Hamburg City Theatre produced during the month of January 23 operas; January 1 and 19, "Tannhäuser"; 2, "Le Prophète"; 3 and 12, "Lohengrin"; 4, "Cavalleria Rusticana," "Mignon"; 5, "Undine"; 6, 17 and 21, "Feuersnot," "I Pagliacci"; 7, "Walküre"; 9, "Flying Dutchman"; 10, "Don Giovanni"; 11, "Tristan und Isolde"; 14 and 31, "Die Meistersinger"; 15, "Aida"; 16, "Carmen"; 18, "L'Africaine"; 20, "Il Ballo in Maschera"; 22, "Queen of Sheba"; 24, "La Juive"; 25, "Siegfried"; 27, "Götterdämmerung"; 29, "Der Kobold" (Siegfried Wagner); 30, "Le Postillon de Longjumeau."

The eightieth birthday of Freiherr von Perfall was celebrated January 28 by a torchlight procession of all the personnel of the Munich Court Theatre, under the guidance of Herr von Possart, and the following day was devoted to congratulations and deputations. Freiherr von

Perfall was originally a lawyer; he devoted himself to music, became in 1864 court musical intendant, in 1867 Court Theatre intendant, a position he held until the year 1893, when Possart succeeded him. From 1867 to 1901 Perfall was president of the Academy of Music. He is also a composer, and has published operas, choral works and lieder. He is a musician of the old school, and has no sympathy with the tendency of modern composers. He holds melody to be the most important thing in music, and he defends this position with all the fire of youth. In a late conversation about music he said: "Music becomes more and more a mathematical problem, but here," and he laid his hand on his heart, "here is where you must look for real music."

Fritz Kreisler, at his second and last concert on February 13 in Vienna, produced Bach, Violin Concerto, E major, with organ and orchestra; Brahms, Violin Concerto; Paganini, "Variations," A minor (24 Caprice); Tartini, "Devil's Trill," with organ and orchestra. The cadenzas to Brahms and Tartini were Kreisler's own.

Humperdinck, of "Hänsel and Gretel" fame, is said to have completed a new opera to be produced in the fall at Munich. This report is not accurate. He is indeed at work on an opera, "Heirath wider Willen," but neither the time nor the place of its first performance is definitely settled.

A niece of Franz Schubert, the daughter of Ferdinand Schubert, is reported to be sick and in the greatest necessity in Vienna. It is hoped that the musical institutions and societies of Vienna will come to her assistance and relief.

For the sake of comparison we give the performances at the Court Theatre, Vienna, twenty-two in number: January 1, "Merry Wives of Windsor"; 2d, 11th, 25th, "La Bohème"; 3d, 18th, "Cavalleria Rusticana," "I Pagliacci"; 7th, 14th, 21st, 30th, "Der Waffenschmied"; 5th, "Louise"; 6th, "Lohengrin"; 8th, "Faust"; 9th, "Aida"; 10th, "Carmen"; 12th, "Don Giovanni"; 13th, "Pique Dame"; 15th, "Il Trovatore"; 16th, "Der Freischütz"; 17th, "Meistersinger"; 19th, 24th, "Euryanthe"; 20th, "Hänsel und Gretel"; 22d, "Cavalleria Rusticana," "Der faule Hans"; 23d, "La Cloche d'Hermitage"; 26th, "Tannhäuser"; 27th, "Mignon"; 29th, "Rigoletto"; 31st, "Feuersnot," "I Pagliacci."

At the eighth of the new Munich subscription concerts Max Fiedler, of Hamburg, conducted the C minor Symphony and the Rhapsody for contralto and male chorus, by Brahms, and the "Egmont" Overture, by Beethoven. Frau Helmrich-Bratantisch and the Concordia Singing Society assisted. Prof. Arno Hilf played Tchaikowsky's Violin Concerto.



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There is without question great advantage in conservatory instruction; the teachers give their time exclusively to teaching, and every department is under the personal supervision of Messrs. Hein and Fraemcke. Such branches as harmony, history of music, &c., are taught free. All instruction is given privately or in class, according to the preference of the pupil. The preparatory department is devoted to beginners, who are especially welcomed. Amateurs who wish to acquire correct knowledge of music and learn to play well are not required to take the extended professional course. Diplomas and certificates are granted, the conservatory being empowered by the laws of the State of New York to confer the degrees of Bachelor of Music, Master of Music and Doctor of Music. A gold medal is awarded each year to the pupil who has already received the diploma, and who is found the most deserving. Examinations for certificates, diplomas and degrees take place about June 1 annually. Beside free harmony instruction, the students have free classes in sight reading, ensemble playing, lectures, orchestra class, &c. Ten free and twenty partial scholarships are granted each year to talented and worthy students. They are for piano, violin, cello, voice and theory. A post graduate course, with diploma and degree of Bachelor of Music is given. There is an artist class, pupils successfully finishing this course receiving the degree of Master of Music. The degree Doctor of Music is granted only to the student presenting a composition for solo, chorus and orchestra, also a string quartet or symphony. Each year concerts are given by members of the faculty and advanced students. Pupils' soirées for the purpose of gaining experience in public playing are given. The lecture recitals are given by leading musicians and writers, some this winter being by C. Fiqué, H. E. Krehbiel and Dahm-Petersen. These are free to an invited public, and have been attended by throngs. There is a summer course from June to September.

The students of the past twenty-seven years number thousands. Some have become distinguished artists, professors and soloists, while others carried with them into private life the skill which brings pleasure to themselves and others.

Carl Hein studied in Hamburg, and was a professor at the Hamburg Conservatory. In 1890 he came to America and taught at this conservatory, where he is now a director.

August Fraemcke, too, studied at Hamburg, where the acquaintance of these two men began. Twice he was honored with the Gossler scholarship, later going to the Vienna Conservatory. He won the Beethoven prize, and later made a tour through Europe.

Appended is a sample program of a pupils' concert given January 8, 1904, at Mendelssohn Hall:

Fugue, G minor, for organ.....Rach.  
T. F. Kuehne.

Legende, for violin.....Wienlawski  
Josef Landwehr.  
Soprano solo, Dost Thou Know? from Mignon.....Thomas  
Miss Mabel Bevins.  
Piano solo, Dance des Elves.....Sapelnikoff  
Miss Hallie Anderson.  
Dramatic recital, Lasca.....Despres  
Miss Lillian Cordts.  
String orchestra, The Swan.....Saint-Saëns  
First and Second Violins—Misses Dodd, Effler, Lanbake, Orth,  
Sauter, Messrs. Barnekov, Brewster, Goldram, Land, Land-  
wehr, Merten, Schulenburg, Spitz, Viola—Misses Council,  
Hassenclever, Mr. Wolff. Cello—Miss Sauter, Messrs. Schmidt,  
Varnum.  
Baritone solo, Song of Thanksgiving.....Fr. Allison  
K. C. Kauffmann.  
Concerto No. 7, for violin, second movement.....De Bériot  
William Spitz.  
Aria from Samson and Delilah.....Saint-Saëns  
Florence Morrison.  
Concerto, A minor, for piano, third movement.....Grieg  
(Orchestra part played on a second piano.)  
Miss Lena M. Nufer.  
Quartet, from Rigoletto.....Verdi  
Miss Bevins, Miss Morrison, E. Munch, K. Kauffmann.  
String orchestra, Allegro-Sinfonico.....Dancila  
Violin and cello pupils of the conservatory.

The faculty consists of the following, whose portraits are on our front page:

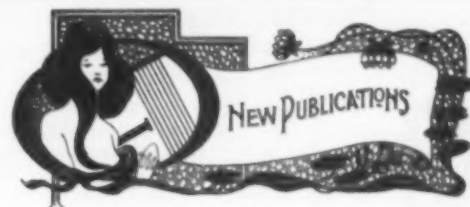
1. Carl Hein, director; 2. August Fraemcke, director;  
3. Julius Lorenz; 4. Ida Klein; 5. Martha Nieh; 6. H. E. Krehbiel lectures; 7. Hjalmar von Dameck; 8. A. Dahm-Petersen; 9. Bertha Cahn; 10. Carl Grienauer; 11. Miguel Castellanos; 12. Wilhelm Foerster; 13. Carl Fiqué; 14. G. Kritzler; 15. B. Russel Throckmorton; 16. C. A. Gries; 17. Minor C. Baldwin; 18. Marie Maurer; 19. Helene Kieff-Pignol; 20. Benj. Dore; 21. Constantino Von; 22. Edw. Schaefer; 23. Otto Jablonsky; 24. Emile A. Huber; 25. L. Hausknecht; 26. Pierre Rochard; 27. Dr. S. N. Penfield; 28. P. Cellorrio; 29. Jos. Erhardt; 30. J. Carlos de Arteaga; 31. M. Krommer; 32. E. Linnebach; 33. H. Fricke; 34. Louis Moennig; 35. F. Vignis, secretary; 36. H. Basse; 37. M. Mattes; 38. S. Reid Spencer; 39. A. Spatz; 40. Felix Van der Gucht; 41. Max Schmidt, librarian; 42. Maud Colvin; 43. J. Garland, assistant secretary.

### Amelie Hild's Musicales.

**M**ME. AMELIE HILD gave a studio musicale Sunday afternoon at 218 West Fiftieth street. A Kasschan sang a group of songs, by Schubert and Schumann, and F. Kasschan played Bachmann's "Les Sylphs." R. Proester, a basso of much promise, sang an aria from "St. Paul" with fine effect. Madeline Gebhard, contralto; Mme. A. Gerold, mezzo soprano, and Mrs. E. de G. Wolseley, soprano, won the interest of the hearers by their finished singing, in both solos and ensemble. Ralph Everett, violinist, coached by Madame Hild, played Saint-Saëns' "Rondo Capriccioso" effectively, earning much applause.

### The Wirtz School's Musicales.

**T**ONIGHT, March 2, at 8 o'clock, a program of only three numbers is to be played at the Wirtz Piano School, viz., the "Holberg" Suite, by Grieg, played by Conrad Wirtz and Mrs. Wirtz; the Trio in D, by Bohm, for violin, piano and cello, played by Masters Reuben, George and William Demarest, and the Concerto in C minor, by Beethoven, played by Gustav C. Wirtz. Visitors will be welcomed, and an evening of high class music, performed in worthy style, is assured.



### Leopold Damrosch Collected Songs.—G. Schirmer, New York.

Miss Mary L. Webster has made the English translations and selected a collection of forty songs by the late Dr. Leopold Damrosch, who was at one time closely associated with New York musical life. Dr. Damrosch was president of the Arion Society here, and the founder of the Oratorio Society, and conducted the New York Philharmonic Society one season. He founded the Symphony Society, and was director of the German opera at the Metropolitan. These songs are an indication of excellent musicianship, and many of Dr. Damrosch's admirers will be delighted to find the collection under one cover and handsomely produced, as is the custom always with G. Schirmer & Co.

### Twenty Piano Transcriptions—Franz Liszt.—Oliver Ditson Company, Boston.

These are part of the Musicians' Library series, published by the Oliver Ditson Company. They form an excellent compendium to a pianist's library and are published with exceeding great care and with a proper consideration for the demands of students and pianists generally. Some of the most celebrated of the transcriptions of Franz Liszt are included in this volume, such as, for example, "Campanella," the "Rigoletto" paraphrase, and the Wagner "Spinning Song," and "On the Wings of Music" (or on the "Wings of Song," as it is sometimes called), by Mendelssohn, &c. We recommend this collection as one of the best among contemporaneous editions for the piano.

### The Powers-Hoeck Musicales.

**T**O say that the program at the Powers-Hoeck studios on Saturday last was interpreted by Miss Virginia Lloyd, Percy Hemus and Harold Briggs is equivalent to saying that those in attendance enjoyed a feast of good music. It would be but repetition to descant upon the merits of Miss Lloyd and Mr. Hemus, since they are so well known; they are always reserved for Mr. Powers' gala programs. Harold Briggs was at his best and gave a rare exhibition of pianistic skill. Mr. Powers has decided to send him abroad to perfect himself under the best masters. Mr. Briggs will return each summer, however, in order to direct the piano department at Mr. Powers' summer school in Kansas City. Prior to opening in Kansas City this year Mr. Powers will respond to requests and give an exhibition of the method that has made him celebrated by singing a number of recitals at various places. He will be accompanied by Mr. Briggs, and his itinerary will include North and South Carolina, Virginia, Georgia, St. Louis and Texas.

Max Schillings, who is completing the opera left unfinished by H. Zumpé, is at work also on a musical drama in three acts, "Moloch," after the fragment of Hebbel that bears that title.



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## WASHINGTON.

WASHINGTON, D. C., February 27, 1904.

**A**NNOUNCEMENTS of the Schumann-Heink concert and Mr. De Koven's taking charge of the Cecilia Society of Carroll Institute have been advance music features of this week. To these must be added the last Popular Concert by the Symphony Orchestra on Sunday, Mr. De Koven conductor.

The intrinsic drawing power of the orchestra was tested by omitting all advertisement. Though the streets ran freshets, there was a fine audience and one of the most enthusiastic of the season. At a point in a few remarks when Mr. De Koven said that these concerts, in addition to the regular Symphony affairs, were established as a feature of Washington musical life, his voice was drowned in applause. Several numbers on the program were encored, and the utmost pleasure and good will were manifested. The soloist of the evening was a Washington girl, Miss Noah, who was too frightened to do her real talents justice. Juliet's Waltz Song, and "Bel Raggio," from "Semiramide," of which Richard Heard played the piano accompaniment, were her arias. Request for choice of selections indicated upon the program showed most encouraging results. From the large package of requests handed in, Wagner music was suggested by a majority of 18 per cent., Grieg 10, Handel, Liszt and Chaminade about 5, Beethoven, Rubinstein, Raff, Schubert, Bruch, Thomas, Gounod, Suppé, Auber, Wallace, Strauss. De Koven, Chopin, Mendelssohn, formed a long and varied list on which to build. This process of making the audience collaborators with the orchestra will be continued. Arthur Porter, of Washington, will be the next soloist. The "Peer Gynt Suite," Saint-Saëns' "Danse Macabre," selections from "Lohengrin" and "Tannhäuser," "Poet and Peasant" Overture, with Faure's "Palms" and De Koven's "Armorer's Song," from "Robin Hood," will be on the next program.

Friday afternoon, March 18, is set for the next regular Symphony concert, when Mr. Belinski, the cellist, will be the soloist.

Mr. De Koven took up the choral work at the Carroll Institute in his even, quiet way, opening with the allegro of Massenet's "Marie Magdalene." Mr. Waldecker, one of Washington's best musicians, organist of St. Mary's Church and teacher of counterpoint and harmony, is chosen accompanist. Only sacred music will be given by the society.

Schumann-Heink proved to be one of the greatest attractions of Miss Wilson's series this year, brilliant as it has been. The house was packed. The singer's own enthusiasm, imagination, easy vocal authority and dramatic power were supplemented by a fine program.

One of the best musical factors in Washington is the Ladies' Friday Morning Club, which has grown to be a prosperous and influential body from a commencement of informal reunions of music lovers. Meeting weekly, program work is alternated by a morning of study, discussion of current events in music life everywhere, and informal playing and singing. Among current events this week was treated the criticism of Mr. MacDowell on the fashion of "lumping" American composers by themselves, instead of being interspersed with foreigners. Some found the idea highly amusing, others favored the sentiment. A report

of the setting to music by Dudley Buck of "To Be or Not To Be" called forth the remark that the "Constitution of the United States should next be approached by counterpoint masters." Kind words were said in regard to Mr. Schenck's lectures; of the New York Manuscript Society; of the Washington Symphony Orchestra. A welcome in the spirit was given Richard Strauss by tracing of his life and work to date. Criticisms were read upon recent work by the composers Holden Huss, Payne, MacDowell, Beach, Loeffler, Nevin, Lamar and others. Six poems were exquisitely phrased on the piano by Mrs. Knorr, Mrs. Dean reading the poems. Two French songs by Robert Cary Stearns, a Washingtonian, were sung by Miss Wimer. Miss Daly, a pupil of Mrs. Oldberg, made quite a little sensation by her artistic singing of other songs, two by Kate Douglas Wiggin and a selection from Parker's "Hora Novissima" was given. The club will profit by the presence in Washington of Mr. Parker on March 13 to conduct the "Hora Novissima" by having him give a lecture recital under its auspices. An hour each week previous to the regular club hour is given to choral drill. Mrs. Richard Crain Dean, formerly of Boston, is the leading spirit of the club. It may be interesting to friends of THE MUSICAL COURIER to know that its authority is frequently quoted in the current events department.

At the next concert of the Saengerbund, March 27, a choral work by the director, Henry Xander, will be performed. The words are a poem written by Mr. Claudy, president of the club, who is a littérateur of value. His Wagnerian lectures have been enjoyed by Washington. Anita Rio will be one of the soloists at the next concert. The club has weekly entertainments, largely musical.

Miss Maria von Unschuld is engaged to give a recital in the New Willard in April. She is also engaged for a series of fifty concerts through the large cities of the States in the Spring.

Two violin compositions of Mr. Stearns were heard at the French Club this week, Mrs. Lamasure playing the accompaniments, the composer playing the violin. Two sacred works by Anton Glogotzer, of Washington, are soon to be given by the choir of St. Matthew's Church, under the direction of Miss Glennan, organist. The choir of St. Aloysius Church gave at its last service "Scapulis Suis," arranged from the Gregorian for mixed voices, by Gruber; a Mass in C, by Rheinberger; Lejeal's "Psalms"; "Ave Regina," by Illsley; "O Salutaris," by Schaecker; Shelley's "Tantum Ergo," and Gregorian chants. Stephen Kubel is organist. Spohr's cantata, "God, Thou Art Great," was sung on Sunday evening by Mr. Lester's vested choir at Trinity Church. All these services are well attended and much interest is manifested in the music.

Mrs. Hormess gave an informal musical reception this week.

Mrs. Goodhue is doing valuable vocal work in her studio here. Dr. Kimball whose method stamp she bears, is engaged to go to New York to coach advanced work in that city through the summer.

Miss Kimball gives a pupils' recital next week.

Miss Etta Noah, who sang with the Symphony this week, is a pupil of Miss Wilson.

Miss Grace Lee Rials is a promising young soprano, who made her debut here this week.

P. M. Erichsen, cellist, of St. John's Choir, and Melville Hensley, of St. Patrick's, assisted H. H. Freeman, organist of St. John's Church, in the first recital of the sixth season of that musician's recital work.

Miss Cryder is planning to go abroad this summer.

Mr. Gareissen is being urged to give a recital of his Washington pupils' work in the near future.

Copies of THE MUSICAL COURIER may be had at all leading news depots and hotels, or it may be ordered through them.

FANNIE EDGAR THOMAS.

## Charles Abercrombie.

**C**HARLES ABERCROMBIE, the well known tenor and singing teacher, whose studio has been at 59 Fifth avenue for many years, will remove to 329 Fifth avenue, opposite the Waldorf-Astoria, May 1. Mr. Abercrombie was for ten years the solo tenor, by appointment of the Queen of England, in the Chapel Royal, St. James Palace. During those ten years he sang at many of the great concerts in England, and taught a great number of eminent European professionals and amateurs. Since he came to America he has been equally successful both as a singer and a teacher. Of late Mr. Abercrombie has devoted most of his time to teaching, and among those who have studied with him are Miss Dorothy Morton, who made such a success as the original Geisha at Daly's Theatre; Miss Ethel Jackson, prima donna of the opera "Miss Bob White," now retired from the stage; Mrs. Bessie Blitz-Paxton, who earns a large salary as prima donna soprano at vaudeville houses throughout America; Miss Bessie Grahame, contralto, who is having great success with the "Uncle Josh Whitcomb" company; Will Weedon, solo tenor, formerly with the Bostonians, now with Francis Wilson in "Erminie"; Signor Cantori, formerly baritone with Strakosch Opera Company, now cantor of a Brooklyn synagogue; Mrs. A. Silberg, soprano soloist of Memorial Church, Dover, N. J.; Mr. Steinberg, solo bass of a Roman Catholic church, Brooklyn, and also solo basso at Temple Beth-El.

Among others now studying are Mrs. Montague, of Savannah, who is developing a fine dramatic soprano; Miss Flora Leighton, of Vermont, a delightful "soprano leggiero," well adapted for light opera, and Miss Martha Spears, only fourteen years old, who has a phenomenal voice, a deep genuine contralto.

## Noble Singing Teacher Dead.

**M**ME. ELEANORA PETRELLI, once an opera singer and wife of a Russian nobleman, died in poverty last week at a small hotel in Chicago. One of the Chicago papers stated that Madame Petrelli was eighty-seven years old, and that for many years she had earned a precarious livelihood teaching vocal music. Madame Petrelli was born in Sweden, her family name being Weigant. She had lost her voice when she came to the United States to begin her teaching.

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## SALT LAKE CITY.

SALT LAKE CITY, Utah, February 25, 1904.

**T**HE Philharmonic Guaranteeing Association will present Harold Bauer on March 15 as the first artist to come before the public under the direction of this new organization. The Philharmonic Association is made up of the leading musicians of the city, and also includes many wealthy patrons of music. It has upwards of 200 members and is authorized by its constitution to give not more than six concerts in a year nor less than two. Great difficulty has been experienced in finding artists who were en route to the Pacific Coast and could be induced to stop over in the city of the saints. It is understood that half of the performers are to be selected from among the instrumentalists and half from among the vocalists of acknowledged reputation. Harold Bauer is the first to be secured and elaborate preparations are being made for his reception. The officers of the Philharmonic Association are Mrs. W. A. Nelden, president; Charles F. Stayner, vice president; R. A. Whitehead, secretary, and William A. Wetzel, treasurer.

Musical education is receiving substantial support from the Ladies' Literary Club. This organization is doing a highly commendable work in its musical section by giving fortnightly receptions, to which all the members of the club and their friends are invited. At each reception the works of some of the masters are discussed and scholarly papers are prepared by those who are assigned to the task. By following out this custom music and literature are nicely intermingled. The Ladies' Literary Club owns its own handsome clubhouse and the musical section is the most flourishing of its many departments. The officers of the musical section are: Mrs. W. A. Nelden, president; Grace Peabody, vice president, and Mrs. Harry Knight, secretary. At the last fortnightly meeting the authors of patriotic American songs constituted the theme for discussion.

Christensen's String Quartet is rehearsing a new program of classical music in preparation for a public recital, to be given soon after the close of Lent. The quartet will be assisted by Mrs. A. D. Melvin, soprano. The personnel of the quartet is as follows: George E. Skelton, first violin; Alf. Masterman, second violin; Chris. Jespersen, viola, and James P. Olsen, violoncello.

Miss Gratia Flanders has in preparation an elaborate program for a piano recital by her pupils. Miss Flanders holds the chair of music at Rowland Hall Seminary.

Mrs. Ella Cumming Wetzel, sister of Shanna Cumming, of New York, will favor her friends with a select program of chamber music at her studio some time in the latter part of March.

The Utah State Band has just been organized and incorporated under the State law, with Anton Pedersen as bandmaster. It consists of thirty capable musicians. Frank H. Ford is at the head of the clarinet section and W. H.

Daniels plays the euphonium and leads the trombone section. The solo cornets are played by L. P. Christensen and Lorenzo Sharp. The band is preparing to place itself under the direction of the National Guard for all military requirements.

John J. McClellan, organist at the Mormon Tabernacle, has been busily at work on a comic opera. It will be ready for production some time the coming season.

W. E. Weihe, violinist, is contemplating a trip abroad. He will probably spend a part of his time at Brussels.

Mrs. Lulu Mayne, vocalist, has returned from Italy.  
A. R. FLANDERS.

## Concert by M. B. De Bor.

**M.** B. DE BOR, the baritone, gave a concert at Carnegie Lyceum, Tuesday evening, February 23. He was assisted by Mrs. Albert Herzog, mezzo soprano, and the Misses Kieckhoefer, trio.

Mr. De Bor's singing was a revelation of vocal resources and artistic equipment. He has an excellently trained, true baritone voice of surpassing quality and wide range. His phrasing and interpretation were delightful, and his delivery was admirable. His voice was at its best in Beethoven's "Adelaide," which he sang with trio accompaniment. He responded to a well earned encore with Altitzen's "Unto Thy Heart."

The program was as follows:  
Op. 42, Allegro con fuoco.....Gade  
The Misses Kieckhoefer.  
Aria from Hérodiade.....Massenet  
M. B. de Bor.  
Mon cœur s'ouvre à ta voix.....Saint-Saëns  
Mrs. Herzog.  
Cello solo, Serenade.....Squire  
Miss Marie Kieckhoefer.  
Adelaide (with trio accompaniment).....Beethoven  
M. B. de Bor.  
A Night of June.....A. G. Thomas  
Sommerabend.....Edward Lassen  
Mrs. Herzog.  
Liebesgarten.....Schumann  
Sous Bois.....Boisdeffre  
American Dance.....Bruno Oscar Klein  
The Misses Kieckhoefer.  
Let Me Love Thee.....J. Arditi  
A Resolve.....A. Fontaineille  
The Chase.....T. Mattei  
M. B. de Bor.

## RICHARD STRAUSS' SONGS.

**Y**ESTERDAY afternoon, March 1, Mme. Pauline Strauss-De Ahna gave a recital of Richard Strauss' songs at Carnegie Hall, and David Bispham recited "Enoch Arden," with the Strauss incidental piano music. The program of the concert, which will be reviewed in the next issue of THE MUSICAL COURIER, was as follows:

"Ich trage meine Minne."  
"Ich schwebe."  
"Freundliche Vision."  
"Jung Hexenlied."  
"Du meines Herzens Krönlein."  
"Ach Lieb ich muss nun scheiden."  
"All meine Gedanken."  
"Winterweilen."  
"Ständchen."  
"Ein Obdach."  
"Gefunden."  
"Traum durch die Dämmerung."  
"Heimliche Aufforderung."  
Tennyson's melodramatic poem, "Enoch Arden."

## The Virgil Piano School.

**M**RS. A. M. VIRGIL has occasion to be proud of her school this season. Since November 1 this school has been located at No. 19 West Sixteenth street, where ample room, the best of facilities as to instruments, libraries, &c., and a corps of thorough teachers are to be found. Since the introduction of Mrs. Virgil's new book, "The Virgil Method," the work of technical instruction has been greatly facilitated, so that students easily accomplish results in one-half of the time formerly required.

Two recitals are given each week at the school. These occur, as in former years, on Thursday and Friday afternoons at 4:15 o'clock. They are especially intended for the advancement of pupils in the art of public performance. Parents and friends of the pupils are invited, and outsiders who are interested in the modern methods of instruction employed are cordially welcome.

Many of the younger pupils of the school are developing fine playing ability and are attracting attention by their accomplishments. Laura Race, Hans Barth Bergman, Jennie Quinn, Isabel Tracy, Adele Katz, Frederic Yeomans and a number of others deserve mention in this respect. A large number of students are in attendance from the Southern and Western States, and among the number who will be heard in public this season are Miss Elizabeth Swinington, Jessica Robinson, Loretta Hamman, Josephine Easum and Florence Smith.

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June. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Ecstasy. Song.....Mme. Lillian Blauvelt, New York  
O Mistress Mine. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Take, Oh, Take Those Lips Away. Song.....Mrs. Bradbury, Boston  
Song of Love.....Miss Viola Davenport, Brookline, Mass.  
Song of Love.....Mrs. Kilecki Bradbury, Boston, Mass.  
For My Love. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Silent Love. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
We Three. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
My Sweetheart and I. Song.....Miss Viola Davenport, Brookline, Mass.  
I Send My Heart. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Night. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Alone. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Just for This. Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Ah, Love, But a Day. Song.....Mrs. Haskell, Boston, Mass.

## George Chadwick.

Before the Dawn. Song.....Miss Hortense Mendelssohn, New York  
Before the Dawn. Song.....Lloyd Rand, New York  
Allah. Song.....Miss Clara L. Sanders, New York  
Allah. Song.....Miss Estelle Miller, Los Angeles, Cal.  
Allah. Song.....Geo. A. Fleming, New York  
The Miller's Daughter. Song.....Miss Emma Rainier, Valparaiso, Ind.  
O, Let Night Speak. Song.....Miss Margaret Goetz, Paterson, N. J.  
Folk Song.....Miss Anna Miller Wood, Boston, Mass.  
Bedouin Love Song.....Myron Whitney, Jr., Boston, Mass.  
Dear Love. Song.....John S. Codman, Boston, Mass.

## Charles Dennee.

Goodnight. Song.....Miss Nora Trent, Valparaiso, Ind.  
Goodnight. Song.....Miss Lucille Hewitt, Valparaiso, Ind.  
Goodnight. Song.....Miss Marie Shevlin, Valparaiso, Ind.

## Stephen A. Emery.

Burst, Ye Applebuds. Song.....Miss Miriam E. Bagley, Rochester, N. Y.  
Burst, Ye Applebuds. Song.....Miss Frances Wetmore, Galesburg, Ill.

## Arthur Foote.

Love Me if I Live. Song.....Caroline Mihr-Hardy, New York  
Love Me if I Live. Song.....Caroline Mihr-Hardy, Washington, D. C.  
Love Me if I Live. Song.....Caroline Mihr-Hardy, Philadelphia  
Love Me if I Live. Song.....Caroline Mihr-Hardy, Troy, N. Y.  
Song of Four Seasons.....Mrs. D. M. Leavenworth, Rochester, N. Y.  
On the Way to Kew. Song.....Miss Estelle Kohler, Rochester, N. Y.  
The Roses Are Dead. Song.....Miss Estelle Kohler, Rochester, N. Y.  
It Was a Lover. Song.....Miss Minnie Ward, Rochester, N. Y.  
Go, Lovely Rose. Song.....Miss Minnie Ward, Rochester, N. Y.  
In Picardie. Song.....Miss Belle Goring, Rochester, N. Y.  
Roumanian Song.....Miss Belle Goring, Rochester, N. Y.  
Irish Folk Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Irish Folk Song.....Mrs. Kilecki Bradbury, Boston, Mass.  
Through the Long Days. Song.....Anna Miller Wood, Boston, Mass.  
Memnon. Song.....Anna Miller Wood, Boston, Mass.  
Memnon. Song.....William Whitney, Rochester, N. Y.  
O Swallow, Flying South. Song.....Anna Miller Wood, Boston, Mass.  
I'm Wearin' Awa'. Song.....John S. Codman, Boston, Mass.  
Summer Longings. Song.....Mrs. E. F. Edwards, Rochester, N. Y.  
To Blossoms. Song.....Mrs. E. F. Edwards, Rochester, N. Y.  
Autumn. Song.....William Whitney, Rochester, N. Y.  
Love's Philosophy. Song.....Miss Mabel Fletcher, Rochester, N. Y.  
If You Become a Nun. Song.....Yale Whitney, Rochester, N. Y.  
The Eden Rose. Song.....Edward Whitney, Rochester, N. Y.

Song from the Persian. Duet.....Misses Hall and Kohler, Rochester  
O, Come With Me. Duet.....Misses Hall and Kohler, Rochester, N. Y.  
Suite in C minor, op. 30. Piano.....Miss Rothschild, Rochester, N. Y.

## Victor Harris.

To Diane.....Mendelssohn Glee Club, New York  
English Sailor Song.....Mendelssohn Glee Club, New York

## Helen Hood.

The Violet. Song.....Caroline Mihr-Hardy, New York  
The Violet. Song.....Caroline Mihr-Hardy, Washington  
The Violet. Song.....Caroline Mihr-Hardy, Philadelphia  
The Violet. Song.....Caroline Mihr-Hardy, Troy, N. Y.  
The Message of the Rose. Song.....Miss Ethel Woodbury, Detroit, Mich.

## Margaret Ruthven Lang.

Irish Love Song.....Reed Miller, New York  
Irish Love Song.....George Deane, Augusta, Me.  
Irish Love Song.....John S. Codman, Boston, Mass.  
Summer Noon. Song.....Miss Edwards, Boston, Mass.

## John W. Metcalf.

Absent. Song.....Claude A. Hunt, Edinburgh  
Absent. Song.....Claude A. Hunt, Melbourne, Australia  
Absent. Song.....Claude A. Hunt, Sydney, Australia  
Absent. Song.....Claude A. Hunt, Honolulu  
A Hymn of Faith.....George Murphy, Grand Rapids, Mich.

## Clara Kathleen Rogers.

The Year's at the Spring. Song.....Anna Miller Wood, Boston, Mass.  
Clover Blossoms. Song.....Mrs. O. K. Taylor, Newark, N. J.

## Charles P. Scott.

The Heavenly Harbor. Song.....W. V. Dixey, Malden, Mass.  
All Is Well. Song.....Lester M. Bartlett, Boston, Mass.

## W. C. E. Seeboeck.

Berceuse. Violin.....Roy Young, Chicago, Ill.  
Berceuse. Violin.....Roy Young, Englewood, Ill.  
Berceuse. Violin.....Roy Young, Oklahoma City, Okla. Ter.

## Bartenwerffer-Blazewicz Concert, March 3.

TOMORROW, Thursday evening, in the East Room of the Waldorf-Astoria Hotel, occurs the concert by Mme. Helene Bartenwerffer, soprano, and Mme. Marya Blazewicz, pianist and composer. Joseph N. Sheehan, baritone, and Emil Rhode, accompanist, assist. Program: Rondo Capriccioso.....Mendelssohn

Madame Blazewicz.  
Recitative and Andante from L'italiana in Algeri.....Rossini  
Madame Bartenwerffer.

Romance.....Blazewicz  
Etude.....Blazewicz  
Souvenir de Paris.....Blazewicz  
The composer.

Wiegenlied für das Herz.....Herman  
Du bist die Ruh.....Schubert  
Frühlingslied.....Becker  
Wünsche.....Werschinger  
Madame Bartenwerffer.

All Souls' Day.....Lassen  
Love, Can I Only Tell Thee.....Capel  
Mr. Sheehan.

Fantaisie Polonaise.....Blazewicz  
The composer.

Secret.....Blazewicz  
The Message.....Blazewicz  
Would You?.....Coleman  
One Spring Morning.....Nevia  
Madame Bartenwerffer.

## ST. LOUIS.

St. Louis, Mo., February 20, 1904.

TO the Underage Free Kindergarten Association can be given the credit of one of the best attended and most satisfactory concerts of St. Louis' present musical season. This organization, which numbers among its members many of the most exclusive of the Mound City's society leaders, has for its most worthy object the care-taking of children too young to enter the public school kindergartens, and who need the advantages of sunny rooms and play schools.

On Monday evening last a song recital was conducted under their auspices in aid of the movement, which had for its bright particular star that queen of singers and best of workers, Madame Schumann-Heink. In America no woman artist has ever before had the temerity to give a complete song recital, unaided or embellished by nothing save the piano accompaniments her numbers require, and to this most versatile and accomplished artist may be accorded a meed of praise, lavish in quantity, best in quality and unstinted.

The Rubinstein's last concert presented an enjoyable program, in which the participants were Lucien E. Becker, Minnie Kiel, Mrs. Ida Swift Jones, Teresa Finn, Blanche Moriarty, Laura Frank and Joseph Kern.

Mrs. Clara Harder Miller, soprano, and Mrs. L. A. Priest Leland, pianist, were the assisting artists at the last Henneman Sunday concert. They were further supplemented by Messrs. Moll and Henneman at the piano, and Frank Gecks in a group of violin solos.

Mrs. Miller's singing of the "Queen of Sheba" aria was a real triumph, and her appearance later in a group of dainty songs showed a versatility much to be commended. Mrs. Leland played four Chopin numbers, to which she gave a treatment which showed careful study. Her technic was good.

## Bargaining in Music.

AN amendment to its constitution has been passed by the Musical Mutual Protective Union by which the pay for musicians on Thanksgiving Eve and eves of other holidays, which has been \$7 a player, with double rates for leaders, is reduced to \$5 a man and \$10 for leaders. The reason given for the amendment is that while some union musicians held out for the \$7 union rate, others made private arrangements to play for \$5, and the \$5 dollar men were getting all the work.

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" 15, Cleveland, Ohio.

" 17, Akron, Ohio.



## Fermata.

The Young Men's Symphony Orchestra will give an invitation concert in Carnegie Lyceum Sunday afternoon, March 13. Arnold P. Volpe will lead the performers in Beethoven's "Egmont" overture, Mozart's G minor Symphony and Gounod's "Walpurgis Night."

Madame Bauermeister, an opera singer, announces her permanent retirement from the stage. She will live in Europe.

March 6 Mendelssohn's "Elijah" is to be sung at South Church. Mrs. Smith, Miss Hall, Dr. Lawson and Francis Rogers are the soloists; March 13 "The Creation" will be given. These are two of the best choral works in the repertory of the South Church Choir.

Martha Henry, soprano, last week sang at the Aeolian Hall recital, when the place was crowded. Tirindelli's "Amor soffrire," "Obstination" and Schumann's "Spring Night" were her numbers. She is to sing at the next Manuscript Society concert.

On account of a severe attack of "grip" Miss Augusta Cottlow was obliged to cancel her engagement with the Philadelphia Orchestra.

Gustav L. Becker gave a second piano recital at his home, 1 West 104th street, Saturday afternoon. He was assisted by Andreas Schneider, baritone. Mr. Becker's numbers had been chosen by requests from his pupils.

McCall Lanham, the baritone, will give a song recital at the Westminster Presbyterian Church, 208 West Twenty-third street, of which he is organist and choirmaster, Thursday evening, March 3, at 8:30. Mr. Lanham will be assisted by Miss Avis Day Lippincott, soprano, and Mme. Liza Delhaze-Wickes, pianist, and Hans Kronold, cellist. William Fairchild Sherman will be the accompanist.

Alice H. Roger, who has just returned from Leipzig, where she studied under Martin Krause, has opened a studio at Peterborough, Ont., Canada, and will receive a limited number of pupils.

Tuesday evening, February 23, J. Fred Wolle gave an organ recital in Grace M. E. Church, Catsauqua, Pa., opening the new organ recently erected by the Estey Organ Company, of Brattleboro, Vt. The program included several new compositions by American composers.

Mrs. Beatrice Hubbel Plummer, a soprano, one of Signor Carbone's professional pupils, is singing in the West with undiminished success.

Arnold Inauen, a well known Swiss concert and opera singer, who recently came to New York, is to give a song

recital in the early part of March. Mr. Inauen, who is a pupil of Professor Stockhausen, of Frankfurt, has sung with success with the Philharmonic Orchestra concerts at Berlin, with the Kaim Orchestra in Munich and at the Wagner festival concerts under Henry Wood in Queen's Hall, London. He was formerly at the Court Theatre in Darmstadt, and has also sung before Carmen Sylva, Queen of Roumania.

The Miles. Yersin gave an illustrated lecture (in English) Thursday afternoon of last week on their Phonorhythmic French method at the studio of Mrs. Henry Smock Boice, 28 East Twenty-third street.

The Brooklyn Trio Club gave the first of three concerts Monday night of this week at Miss Phelps' studio, 426 Cumberland street.

Victor Harris played the piano accompaniments at the song recital given by Miss Marie Tempest in the Astor Gallery of the Waldorf-Astoria Friday afternoon of last week.

Mme. Evans Von Klenner directed the musical program at the annual meeting of the New York city Federation of Women's Clubs, held at Delmonico's Friday afternoon of last week.

Ahumada's classes in the art of deep breathing and concentration meet Tuesday and Friday evenings at the studio, 9 West Twenty-eighth street. An afternoon class will soon be formed to accommodate some students from out of town.

Walter S. Young gave a musicale at his Carnegie Hall studio on Monday, February 29, at which a number of his professional pupils sang. Songs of Richard Strauss made up the greater part of the program.

This evening Mrs. Helen Rhodes will give her illustrated lecture on "Parsifal," in Cincinnati, before the Cincinnati Chapter of the Daughters of the American Revolution. Adolf Glose will play the musical numbers.

Leo Altman, violinist, will give a recital at Mendelssohn Hall Friday evening, March 25.

## WORCESTER MUSIC NOTES.

WORCESTER, February 25, 1904.

REHEARSALS for the Music Festival of 1904 have been in progress for several weeks. The two works already announced for study are "The Dream of Gerontius" and "Samson and Delilah." The last festival was not a success financially, and it is somewhat surprising to many that it should have another trial. No doubt the board will be discouraged if the public does not respond next fall, although many are tired of the festival and feel that the time has come to do away with it. Conditions are quite different now than when the Music Festival was started in Worcester and there are many other attractions here and in Boston which interest lovers of music and students. Another year will probably decide the board in the matter. The present season has had more attractions than is usually the case.

The song recital given Tuesday evening, February 16, in Dean Hall by Monsieur Charles Gillibert, was one of the most enjoyable that Worcester has ever had, and the Friday Morning Club, under whose auspices it was given, are deserving of gratitude.

The audience was Gillibert's from the first note he sang until the last tone of the "Spring Song," which he threw in, in response to an imperative recall at the end of the program. In such a concert it is a matter of individual temperament what shall be most conspicuously remembered; but perhaps the "Jeunes Fillettes" and the "Chanson des Grives," a pair of those jokes bagatelles stamped with a piquancy peculiarly Gallic, will not soonest be forgotten.

The second of the three recitals given at the homes of Worcester women was held Thursday, February 25, at Mrs. Bartor's. The program was made up of compositions from the works of Percy Atherton, of Boston, and Henry K. Hadley, of New York. Leo Meyer, violin; Chas. Peabody, flute; Arthur Hadley, cello, and Charles Dyer, baritone, helped to make a most interesting program. Arthur Basset assisted in the Trio of Mr. Hadley for violin, cello and piano. Mr. Dyer's singing gave his friends much pleasure and they are grateful to him for arranging for three such recitals. The third and last one will be March 10, when Madame Hopekirk, pianist, of Boston, will give the major part of the program. Worcester has too few of these recitals, but it is no doubt due to the fact that many of our musical people are in Boston each week and hear much that is given there. However, it has had its share of good things this season.

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### THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT

THE Bayreuth season will begin with "Tannhäuser" on Friday, July 22. "Parsifal" is to be given on July 23, and the first "Ring" cycle will commence on Monday, July 25.

IT is a significant fact that Robert Franz combines in his own name the Christian appellations of the greatest two song writers of all times—Robert Schumann and Franz Schubert.

FOR once the music reporter of the New York Tribune is right. He wrote a dozen lines after the Strauss début and told his readers that his comment on the Strauss tone poems "may be held over without serious deprivation." We subscribe to that sentiment with whole-hearted enthusiasm.

WILLI SAFONOFF, who will conduct the Philharmonic concerts on Friday and Saturday, arrived from Europe last Sunday aboard the St. Louis. Safonoff is at present the director of the Imperial Russian Musical Society concerts in Moscow. Other Russian conductors who have been in the United States were Prince Galitzin, Tchaikowsky and Bullerjahn, of Kiev.

RICHARD STRAUSS is here in person. His advent is one of the great events in the history of music in the United States, and THE MUSICAL COURIER is proud to recall the fact that, notwithstanding all opposition, it is the one organ that for years past has been advocating the cause of Richard the II; just as, despite the same opposing forces, it advocated the genius of Richard I in years gone by.

THE second of the Strauss Festival concerts will take place on Thursday evening, March 3, at Carnegie Hall. The orchestral numbers to be produced are "Don Juan," "Don Quixote" and "Tod und Verklärung." Madame Strauss-De Ahna is announced as the soloist in the following Strauss songs, with orchestral accompaniment: "Das Rosenband," "Morgen," "Liebeshymnus" and "Cæcilie." The conductors will be Richard Strauss and Hermann Hans Wetzler. Pablo Casals has been commissioned with the 'cello part in "Don Quixote."

IT is an eloquent sign of musical conditions in New York that when Richard Strauss reached these shores last week he was asked by the daily newspaper music reporters who met him at the dock whether he is in any way related to the Strauss family of waltz and polka fame! Is that not enough to throw a cultured person into a fine frenzy? Imagine Theodore Thomas on a visit to Europe being asked by a German reporter whether he is related to Thomas Moore, who wrote verses and songs! Would not that be a fitting analogy to the stupidity of the New York music newsmongers? But such things don't happen in Europe.

THERE were statements cabled over from Paris last week that at the conclusion of M. Gailhard's engagement as the impresario of the Paris Grand Opéra next year the management will fall to Jean de Reszke. These two men are great friends, and there is no doubt that there is "something doing," as we say in the United States. No one disputes the fitness of Jean de Reszke for this position. Gailhard was at one time conductor at the Paris Grand Opéra. Jean de Reszke was formerly one of the singers. The details connected with the assumption of such an important office might embrace, among other things, the renunciation of Russian citizenship. While this might be readily granted to Jean de Reszke today in view of political conditions as they now exist in Europe, it is difficult to say what might happen if such permission were asked a year hence, if other things should happen that might happen.





## The Monarch of Modern Music.

The Signal Triumph of Richard Strauss at the Fifth Wetzler Symphony Concert.



TOUT New York was at Carnegie Hall on Saturday evening, February 27, to assist at the formal opening of the Strauss Festival and to welcome to our city probably the greatest musician who has ever faced an American public.

Everybody could be seen there who counts in the culture of our metropolis. There were princes of finance, dictators of society, queens of opera, autocrats of the baton, lords and ladies of the piano and violin, and all the rest of the gay train who make up the lesser retinue at New York's musical functions of state.

To the trained observer of such things there was an unmistakable air of expectancy in the vast hall. The tension seemed to be not so much the ordinary curiosity of a public which has been primed with purple advertising, but rather one thought to note the eager desire of a body of intellectual persons to meet in the flesh and to receive the personal revelations of a genius with whose works they had long experienced a certain spiritual kinship. The attitude of the audience was distinctly devotional, and they showed that they came to learn and not only to see. The atmosphere did not crackle with criticism, and everyone held his seat until the last note had sounded in the last number on the program.

That attitude is extremely rare in a New York concert hall, and spoke significantly for the class of listeners to whom Richard Strauss' appeal will be directed in this country.

The great man had long been a living musical issue in the New World. First introduced to America and explained and analyzed by THE MUSICAL COURIER, the Strauss tone poems have for years been recognized by progressive intellects here as the latest and greatest word in contemporary orchestral music. Because the word was new it was accepted with caution, and there are those who reject it even now. Anti and pro Strauss parties were formed, and the one did not deify any heartier than the other damned. In turn nearly all the revolutionary tone poems were produced in New York, and after several hearings some of them were praised even by the anti-Straussites. "Death and Apotheosis" was acknowledged to be "beautiful," "Till Eulenspiegel" won commendation for its "humor," and "Thus spake Zarathustra" conquered some of the conservatives with its learned fugue and the sensuous appeal of its dance and love music. But "Don Quixote" and "Heldenleben" remained stumbling blocks for many, even for a few of the followers who had gone on unquestioningly with the earlier Strauss.

Through all the strife stirred up by his music the bold anarchy held his way nor stopped to encourage his champions nor to distract their foes. "I try to make music, not quarrels," was his device, and he left the musical world to solve his philosophies and understand his endeavors as best it might.

There now is a general comprehension at least of the aims

of Richard Strauss and a universal appreciation of the extraordinary technic which enables him to realize his Gargantuan designs. In this very technic lies the chief obstacle to a rapid and popular understanding of Strauss' later works. His "program" might be impressed in time on even a simple musical mind, and possibly also his method (division and individualizing of instruments) of musical characterization; but never his harmonic scheme, and twice never his supernal system of counterpoint. The trained musician is barely able to follow the myriad minded score of "Heldenleben," for instance, and until he has studied it in print understands not the meaning of half of that which he hears. Part V of the "Heldenleben" ("The Hero's

works of peace") is a confused jumble of motives to the casual listener unless he is thoroughly familiar—a large assumption—with Richard Strauss' "Don Juan," "Macbeth," "Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel," "Guntram" and "Traum durch die Dämmerung." Part V contains themes from all those works. And it would require the mental force of as great a man as Strauss himself to grasp and follow through all their thousand intricate ramifications the ten themes which represent the Hero's character, the ten themes descriptive of his Antagonists, the twelve themes which portray his Companion, the ten motives of the mighty battle, and the twenty-six separate themes of Part V aforementioned. Point out such a man—musician or critic—and you point out another Richard Strauss. A few Philistines sum up their superficial impressions of "Heldenleben" by calling it either "cacophonous" or "ugly," or both. Such arguments are hardly worth an answer, for cacophony and ugliness are relative terms, and they are, moreover, the very epithets which once upon a time nearly all the world hurled as reproaches against the music of Richard Wagner. That is an old and a favorite reply of the Straussites, but it loses little of its effectiveness by frequent repetition. When some one person arises and fixes definitely and forever the exact boundaries of cacophony and ugliness, then we shall be prepared to point out all the harmony and the beauty of Richard Strauss' music. In the meantime let it not be forgotten that the tonal art, according to its most gifted devotees of all times, is not merely a jingle to titillate the senses and propitiate the ear drum. Vide Beethoven in his last Quartets and piano Sonatas, and in his Ninth Symphony; vide Bach, Brahms, Berlioz, Wagner and Liszt! In every one of those composers does Strauss find justification, and through them he can trace his direct artistic descent.

Those extremists, too, were wrong who saw in Richard Strauss the musical evangel of the neurotic and mystical school of philosophy. True, there is the tone poem "Zarathustra," but the composer was attracted neither by Nietzsche's theorems nor



by his madness, but purely by the power of that philosopher's poetical fantasy. If for a moment Strauss was a musical Uebermensch, then he more than made amends for the lapse by the robust humor of his "Eulenspiegel," the deep humanity and touching sympathy of "Don Quixote," and the earthly tang of "Heldenleben," with its grotesque mimicry of his critics and the realistic passages between the Hero and his Companion. Those three works brought Strauss nearer to us and farther away from the cankered crew who tried to win him as the musical captain of their wormwood ship. And those are the scores, too, which are recommended for literal perusal to those critics who find in Strauss methods "a reversion to the style of Berlioz and Liszt"—a reproach which comes not far from being a sturdy compliment.

The foregoing thoughts may have been in the minds of some of the listeners at Saturday's concert, but all of them, friends and foes, seemed to recognize in the tall, serious faced man who bowed his modest acknowledgments after a marvelous performance of "Zarathustra" (under Hermann Hans Wetzler's leadership), the one great musical spirit which has made for something new since Wagner laid down his pen, the one pioneer who has tried to penetrate into the blue of unexplored heights, and who has gone farther in some directions than any other man ever went before. Whether they believed in him or not, the auditors rose en masse and joined their ringing cheers to the mighty fanfare which the Wetzler orchestra blew in honor of the distinguished visitor. For nearly five minutes the scene of frenetic triumph lasted, and Strauss was visibly affected. The moment will remain long in the memory of those who were fortunate to live it with Richard Strauss.

Mr. Wetzler opened the program with a remarkable piece of conducting, the best that he has ever accomplished, and easily the best "Zarathustra" performance that New York has ever heard. The near presence of Strauss doubtless inspired the players to extraordinary enthusiasm, for Mr. Wetzler was able to modulate with them as upon a finely sensitized musical instrument. In every measure there were evidences of finical rehearsal, and it was plainly to be seen that the leader and the players understood each other in every mood, nuance, rhythm and tempo. If any details merit special mention in a performance so uniformly excellent, then emphasis might be laid perhaps on the striking dynamics and tone color of the "Hinterwälder" section, the intensity and passion that marked the cataclysmal opening of the tone poem, and the clarity and polyphonic precision of the ponderous fugue. It was altogether an achievement of which Mr. Wetzler and New York should feel deeply and pardonably proud.

Before Strauss came on to direct his "Heldenleben," David Bispham, who has been an ardent and an intelligent Strauss disciple in the field of song, contributed to the program three of his lyrics—"Die Ulme zu Hirzau," "Nachtgang" and "Lied des Steinklopfers." The first of these is a long ballad, which was eloquently enunciated by Mr. Bispham, but is hardly of a musical character to be quite understood at a single hearing. "Nachtgang" is a song of intimate sentiment, lovely in melody, and of entrancing harmonic beauty. Mr. Bispham handled the plastic phrases with all the finish and art for which he has become so justly famous. Alone the delivery of the line "Meine Seele Weinte" was a vocal masterpiece. "Das Lied des Steinklopfers" is a song for men, and for men who have felt the rust and iron of life. The poet who wrote the words—Paul England—looks straight into the eyes of those dread beasts Misery and Want, and what he sees there is not pleasant for telling in the parlor. The words are hard as cannon balls and almost as forceful. It is the song of a poor wretch who

breaks stones on the road—"fürs Vaterland"—and apostrophizes himself with irony grim and awful. The piano accompaniment has all the hard ring and dull color of the poem, and growls out its musical protest with indescribably effective chords, staccato and fortissimo. The repetition at the end of single striking words from the text is a dramatic device of overwhelming effect. Mr. Bispham did the gruesome song in a manner fervent and convincing.

Those who looked for an upsetting of the familiar tempi in "Heldenleben" were disappointed. Richard Strauss adhered closely to the marks in his score and created few precedents for other conductors to follow here. The only noticeable variations from the five or six previous performances in New York of "Heldenleben" were the very vigorous emphasis of the first group of themes in the Introduction, the long tenure of the dominant seventh chord at the close of Part I, the clamor of the woodwind in the first short conflict between the Hero and his Antagonists (Part II), and the breadth and portentousness of the Battlefield (Part IV). It was a fight such as Stephen Crane describes in his "Red Badge of Courage," unromantic, unbeautiful, unordered, incessant and real. As a climax builder Strauss is without an equal. He attains his effects with no visible preparation and rather quickly, but they are often the more graphic because of their very unexpectedness. He emphasized, too, in a marked way the extraordinary harmonic combination at the end of Part II, where the themes of the Antagonists are heard in the woodwinds, very softly, against the theme of the love music, while at the same time the full chord of G flat major is held by the strings con sordino. It is a splendid triumph of counterpoint.

Lack of space prevents a detailed description of the entire "program" of "Heldenleben," but a complete analysis will be attempted on the occasion of the next performance of the tone poem at a later concert of the Strauss Festival.

The work again made an overwhelming impression, and under Strauss' baton the orchestra outdid even its own brilliant performance of "Zarathustra." As a leader Richard Strauss is authoritative, quiet, sparing in gesture, careful of detail, emotional in lyrical episodes and insistent in climaxes. He leaves practically nothing to the imagination and finishes his musical pictures in detail, regardless of the size of his canvas and the magnitude of his outline.

It is only fair to Mr. Wetzler to say that he had done all the preparatory drilling for "Heldenleben," and an unusually good job it was. After Strauss' first rehearsal with the orchestra he expressed his wonder at the adaptability and resource of the American orchestral player. In that respect Strauss coincided with the other European conductors who have been here at various times.

The success of "Heldenleben" was attested by a jubilant demonstration on the part of the audience, and Strauss bowed his thanks again and again in response to the mad handclapping and cheering.

It was, altogether, a notable night, and one that marked an epoch in the annals of our musical history. Strauss was given the homage due the absolute monarch of modern music, and he received it like a true king. May his rule be long and untroubled! Vivat Richard Strauss, Emperor!

WHEN the Evening Post prefers to hear, as it says on Monday, the "Beautiful Blue Danube" of Johann Strauss on the piano to Richard Strauss' "Heldenleben" "with a giant orchestra," the time has come to retire from musical criticism. The "Beautiful Blue Danube" was not even written for the piano, and such a comparison indicates a

hopeless absence of the fitness of musical controversy. How Richard Strauss, master of melody, hero of harmony and oracle of orchestration, must be amused at the antics of the New York daily paper critics! What a revelation! The opera has finally destroyed the last vestige of musical conception here.

Nearly all these same critics treated Richard Wagner's music similarly twenty odd years ago, as the files of this paper prove; and now how do they view Wagner? In their estimates of Richard Strauss, the foremost musical genius of the hour, the critics have demonstrated the fact that they have not been able to grasp the musical moment. They have failed utterly to see what music in its final, latest development signifies, and this proves that their conception of the music of the past must have been inverted, for otherwise they would not now be tone deaf to the Richard Strauss creations.

**PARSIFALITIS.** A PERFORMANCE of Wagner's sublime "Parsifal" at the Lyceum Theatre, Minneapolis, which was announced for last Sunday night, was circularized in the following manner by the manager. We reproduce verbatim the letter that was sent to the patrons in that wealthy Northwestern city:

DICK FERRIS

PRESENTS

A MAGNIFICENT NEW PRODUCTION OF WAGNER'S  
SUBLINE

"PARSIFAL."

LYCEUM THEATRE, STARTING SUNDAY, FEBRUARY 8.

Your attention is respectfully called to the forthcoming presentation of "Parsifal."

A special and complete dramatization of Wagner's famous "Parsifal," which is creating such a furore in New York city, will be given a magnificent production at the Lyceum Theatre, Minneapolis, beginning Sunday evening, February 28.

Minneapolis is the second city in America (and the third in the world) to see the full dramatic and musical version of "Parsifal."

Over 100 people, including the full strength of the Ferris Company, augmented by a trained boy choir of thirty voices and an orchestra of 20 pieces, together with tons of special magnificent scenery, properties, electrical and massive scenic effects, and elaborate and costly costuming are required to properly and reverently present this great work.

Much attention and care has been given to the impressive musical setting—being specially arranged for this production by Manuel Klein (musical director for the Daniel Frohman theatres, New York)—to properly embellish the dramatic story, which will be rendered by a full orchestra of 20 and a large choir of trained voices.

The performance opens with an impressive overture (of ten minutes duration) played in complete darkness, and after the trumpeters' third fanfare, which immediately precedes the overture, no one can be admitted or seated until after the first act, as the continuity of the music and sanctity of the theme cannot be disturbed. Doors open at 1:45 p. m. and 7:30 p. m., overture at 2:30 and 8:15 sharp.

Special attention is called to the necessity of patrons being prompt.

Although this production will incur a vast additional expense—the prices, 10c., 25c. and 50c. will remain unchanged.

Yours very truly, DICK FERRIS.

It will be observed that there were thirty voices in this trained boy choir, and twenty pieces in the orchestra, and that there were tons of special magnificent scenery, &c., which had been procured, and yet all these additional expenses did not induce the management to take advantage of the condition to advance the prices, for they still remained at 10, 25 and 50 cents. Mr. Ferris is at least ahead of many others in giving "Parsifal" at low rates, and no doubt if this continues we may have through competition "Parsifal" performances in this country at 5 cents admission. There is nothing like instructing us in "art," as the Board of Directors of the Metro-



politan Opera House claim, with a profit of \$100,000 on the production of "Parsifal"; for, after all, what is art without money?

Mr. Damrosch is being condemned in some quarters for his participation in "Parsifal" performances and his consideration of certain projected proposals in connection with certain other "Parsifal" productions, because in former days he denounced or opposed the production of "Parsifal" without the consent of the heirs. Tempora mutantur! but to alter somewhat the conclusion of the phrase we would say, "et nos non mutantur in illis." Mr. Damrosch adheres to the good, old American business principle, and if he wants to exist in this community he cannot do otherwise. As this paper predicted in the beginning of the "Parsifal" question, the people at large would, in the end, be the sufferers from the invasion of the rights of others, not only that they would ethically and morally suffer, but that they must inevitably suffer artistically. The false conception that will be disseminated, especially outside of New York enterprise and outside of a complete performance of "Parsifal" through its production, by means such as were used and under such circumstances, will necessarily inflict a greater artistic injury on the people of the United States than anything that has happened in any art in any country. We cannot defy any ethical law without a resultant reaction upon us. There is no necessity to argue this; the proposition is self evident. Of the people who are making money out of "Parsifal" many of them are doing so unavoidably, and in their professional existence cannot do otherwise. They were forced into this because of their relatively helpless positions in the musical profession. This includes Mr. Damrosch. He could not stand quietly aside and not take advantage of the situation if he wanted to make his existence known. All of this results from the act of appropriation and the manner of its doing and the production of an art work contrary to the most sacred desires of its maker, its creator and of those who are his heirs. It is a situation that will call for a great deal of discussion in time to come in glancing over our moral condition in the beginning of the 20th century. This continual national piracy of other people's literary creations must have its logical effect upon our moral standard.

**HERR VON GROSS.** **W**E notice the following in the Evening Post of last Saturday and are somewhat astonished to read it at this late day. Mr. Von Gross made these statements under oath:

At the recent trial of the Munich journalist Conrad for having called Mr. Conrad a "Grail thief" and otherwise libeled him, Herr Kommerzienrath Gross, of Bayreuth, appeared in behalf of the Wagner family, and declared, among other things, that said family had never used a single penny of the profits from the Bayreuth festivals, but that these profits were all added to a fund which was used to pay the expenses of the festivals. Kommerzienrath Gross ought to be ashamed to bring forward that subterfuge once more. The profits of those festivals in all probability exceed the expenses by \$100,000 every time, and as the Wagner family have many other sources of income it is easy to swear that the Bayreuth profits are left intact in the bank. When asked how large was this festival fund, Herr Gross refused to answer. It is a curious comedy that Wagner's heirs are playing at Bayreuth. And of all the *Speichellecker* in the world the most contemptible are those who parrot the Bayreuth parole regarding the disposal of those festival profits.

The publishers of the "Parsifal" score, B.

Schott's Söhne, of Mainz, are among those who resent the utterances of Kommerzienrath Gross. They contradict seven of his statements; among others, that the score had been sold to them with the express condition that it should not be made public; that Herr Gross had ever protested against its publication; that Wagner himself had forbidden its publication, or made any conditions; that the issuance of the pocket edition was unwarranted.

What Mr. Von Gross said is the truth. He is not only a man of the most honorable record and of a high standard in Germany, but he is besides that a trustee under Government control in Bavaria. We cannot for one moment, and would not, doubt the absolute truth of every utterance emanating from him. When he states that the widow and heirs of Richard Wagner never appropriated a cent of these moneys that have been taken in for their own purposes or for future advances, he is absolutely truthful. "Parsifal" is not produced for money at Bayreuth; it is produced for itself and its existence, and the fund that is put aside is saved and invested for performances hereafter. The Evening Post is in a serious position in this matter, and will get deeper into the mire as it goes along in its onslaughts on an innocent man, who is not only defending a moral but a legal right. Herr Von Gross writes, for example, to the *Börsen-Courier*, of Berlin, from Bayreuth, on February 8, that "The reports of the Munich court processes were not always correct." Mr. Von Gross in this letter then reiterates the points brought forward by him, asserting, in the first place, that it was the original intention of Richard Wagner that B. Schott Söhne should produce only a piano arrangement of "Parsifal." This did not suit the firm, and after some negotiations Dr. Strecker, of the house, met Richard Wagner in Dresden, where the latter had gone for a dental operation. Then an arrangement was made for the production of parts of "Parsifal," but without the partitur privilege. On the basis of the written contract "I," said Mr. Von Gross, "made a contract that the partitur should be published with restrictions"; and these restrictions were the well known ones that were brought forward at the trial here, to the effect that a limited number of partiturs should be published with the numbers attached to each and the right of public performance inhibited. On the strength of this no productions could be given anywhere. Mr. Von Gross then states: "During the process or trial in New York I, for the first time, on the receipt of a cablegram from our attorneys there, learned that B. Schotte Söhne had produced, without any permission on my part, or on the part of the heirs, a miniature partitur. And I also learned that this partitur was only produced within recent years, and that it was without limitation or restriction. I then addressed the firm of Schott, and they replied that this was only done, this miniature edition was only published, for the purpose of study, and that it could not be used for the purpose of direction."

It was owing to this miniature edition that the heirs of Wagner lost their case here.

Mr. Von Gross can never be doubted in his statements. It is impossible for him to look with equanimity upon such charges as these, that are made here in this country continually—to the effect that "Parsifal" is a speculation at Bayreuth for the purpose of making money, especially when it is not only no speculation but when produced there it is done so on a purely idealistic basis, although it is not to be questioned at all that such a condition is utterly inconceivable here. What is inconceivable is the fact that these things can be doubted when they are stated by men of intelligence, men who have the

opportunities to conform with the ordinary usages of society by investigating on their own account in order to substantiate their statements. There is a great difference between producing "Parsifal" at Bayreuth in order to make sufficient money out of it to produce it subsequently for ideal purposes, and to take "Parsifal" and produce it in this country to make a profit of \$100,000 in one season out of it; that is to say, in two months. And, again, we must say here that this has been done by people from Germany, born in Germany, and the production as given here was only possible at the Metropolitan through the co-operation of German singers who live in Germany, and German conductors who live there, and machinists, and stage managers from Germany, &c. It was but the transplanting, as it were, of a German scheme to New York. Mr. Von Gross knows this; so does Frau Cosima Wagner and Siegfried Wagner. They have no especial feeling so far as the American people are concerned. The American people, of course, cannot avoid a feeling of regret that their country and nation are to be blamed for this by history.

**A**NOTHER conference has been called in Brooklyn to "talk" over the erection of a new Academy of Music. This time Martin W. Littleton, the president of the Borough of Brooklyn, has taken the initiative. Mr. Littleton has invited the president of the Brooklyn Institute, the president of the Academy of Music Association and the president of the Brooklyn League to appoint committees in their respective bodies and meet him to discuss plans. If the artistic spirit is to be revived in Brooklyn the borough must have a splendid art building. It is not very encouraging to read at the outset that presidents of bodies that have helped to lower the tone of art life in Brooklyn have been asked to join the new conference. The day of small things and small men must end in Brooklyn if the projectors of a new art building hope to attract men and women with the proper pride and generosity. There are plenty of such people living in Brooklyn. For one thing there must be an end to the dictation of ill bred, third rate organists. And while some of these types are relegated to obscurity it would be wise also to discourage the foolish activity of the women's auxiliary. Beyond a lot of talking these women do no more than other subscribers, hence it would be more dignified and artistic to dispense with the fussiness. A hopeful sign of this latest undertaking to get a new art building in Brooklyn is Mr. Littleton himself. Mr. Littleton is not a Brooklynite, but a native of Texas, and is known to be a broad minded man, with the force to put his ideas into action.

The Vienna Philharmonic Society, under the direction of Ernst von Schuch, gave its eighth concert February 21, with the following numbers: Mozart, Symphony in E flat major; Weber, Overture to "Oberon"; Beethoven, Symphony in B flat major, No. 4.

Dresden Opera House: February 7, "Joseph in Egypt"; 8, "Carmen"; 9, "Le Nozze di Figaro"; 10, "Die Meistersinger"; 11, "I Pagliacci." "Cavalleria Rusticana"; 12, "Aida"; 13, "Tristan und Isolde"; 14, "Trompeter von Säckingen"; 15, "The Flying Dutchman."

The pianist Risler, of Paris, appeared at the fifth subscription concert at Coblenz and performed the Rondo from the F major Sonata of Mozart and the E major Polonaise of Liszt.

Adele Löwe, the once well known dramatic singer, died at Stuttgart, February 9, aged fifty-eight.

## The National Conservatory of Music of America,

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HAVE you ever read the preface to Maupassant's "Une Vie?" It is of especial importance just now when the coming of Richard Strauss has stirred up again certain critical discussions which are almost as old as the history of music itself.

Maupassant begins by saying that his preface is neither pleading nor excuse, but simply the self-defense of a writer to whom one particular reproach is addressed every time he brings out a new work. There was one critic in Paris who always praised Maupassant's books, but never failed to say in every review: "The greatest defect of this volume is that it is not, properly speaking, a novel." Maupassant replies: "The greatest defect of the writer who does me the honor to review me is that he is not a critic."

What, in fact, are the earmarks of a critic? List-ent to Maupassant.

"It is necessary that, without bias, without preconceived notions, without ideas of any 'school' or special regard for any one class of artists, he should comprehend, distinguish and explain the most opposite tendencies and the most contrary temperaments, and admit and accept the most diverse efforts of art."

That disqualifies most of us, but there is worse to come. In the following, for "novel" read "symphony" or "symphonic poem," and for the books mentioned substitute standard compositions by Mozart, Beethoven, Schubert, Schumann, Brahms, Tchaikowsky, Berlioz, Liszt and Richard Strauss.

"Now the critic who after reading 'Manon Lescaut,' 'Paul and Virginia,' 'Don Quixote,' 'Les Liaisons Dangereuses,' 'Werther,' 'Elective Affinities,' 'Clarissa Harlowe,' 'Emile,' 'Candide,' 'Cinq-Mars,' 'René,' 'The Three Musketeers,' 'Mauprat,' 'Le Père Goriot,' 'La Cousine Bette,' 'Colombe,' 'Le Rouge et le Noir,' 'Mademoiselle de Maupin,' 'Notre Dame de Paris,' 'Salammbô,' 'Madame Bovary,' 'Adolphe,' 'M. de Camors,' 'L'Assommoir,' 'Sapho,' &c., still feels impelled to cry, 'This is a novel, and that is not a novel,' seems to me endowed with a perspicacity which strongly resembles incompetency. \* \* \* Are there any rules for the making of a novel, which, if neglected, put the novel into another class? If 'Don Quixote' is a novel, is 'Le Rouge et le Noir'? If 'Monte Cristo' is a novel, is 'L'Assommoir'? Can any satisfactory comparison be drawn between Goethe's 'Elective Affinities,' Dumas' 'The Three Musketeers,' Flaubert's 'Madame Bovary,' Octave Feuillet's 'M. de Camors' and Zola's 'Germinal'? Which of them is The Novel? What are these famous rules? Where did they originate? Who laid them down? And by what principle, on whose authority, and through what process of reasoning?"

Can we not with ease transpose Maupassant's remarks to the field of symphonic music and ask: "What are the famous rules of music, and who laid them down? What satisfactory comparisons

can be drawn between Haydn's B flat Symphony, Mozart's "Jupiter" with its fugato finale, Beethoven's "Ninth," Schubert's "Unfinished," Schumann's "Rhenish," Brahms' C minor, Tchaikowsky's "Pathétique," Goldmark's "Rustic," Saint-Saëns' Symphonies with piano and organ soli, Rubinstein's "Ocean" and "Dramatic," Draeseke's "Tragic," Huber's "Böcklin" Symphony, Liszt's "Dante," Berlioz's "Fantastique" and Mahler's "Celestial"? Maupassant completes his argument in this fashion:

"Well, the critic who assumes that The Novel can be defined in conformity with the ideas which he has based upon the novels he himself prefers, and that certain hard and fast rules of construction can be laid down, will invariably find himself at war with the artistic temperament of a writer who introduces a new style of work. A critic who is really worthy of the name should be an analyst, without either preferences or passions; like a connoisseur of pictures, he ought simply to sum up the artistic value of the object of art presented to him. His intelligence, open to everything, must supersede his individuality so far as to leave him at liberty to discover and praise books which as a man he may not like, but which as a judge he is bound to appreciate at their proper value. \* \* \* The public as a whole consists of diverse groups whose cry to us authors is: 'Comfort me,' 'Amuse me,' 'Touch me,' 'Make me dream,' 'Make me laugh,' 'Make me shudder,' 'Make me weep,' 'Make me think.' Only a few chosen spirits say to the artist: 'Give me something good in any shape that suits you best, according to your own temperament.'

"The artist makes the attempt; and succeeds or fails. The critic should judge the result only in relation to the nature of the attempt; he has no business to trouble himself about tendencies. This has been said a thousand times already; it will always bear repetition. \* \* \* All these theories of art must be recognized as of equal interest, and we must judge the works which they produce solely from the point of view of artistic value, with an a priori acceptance of the general ideas which gave them birth. To question the author's right to produce a practical or a realistic work is to attempt to coerce his temperament, to take exception to his originality, to forbid him to use the eyes and brains with which Nature has endowed him. To find fault with him for seeing things as beautiful or ugly, as mean or sublime, as gracious or sinister, is to reproach him for not being made on this or that pattern, and for possessing eyes which do not see precisely as do our own. By all means leave him at liberty to conceive things as he chooses, provided he is an artist."

That is a magnificent Credo for critics, and should be remembered by those who do not understand Richard Strauss' "Heldenleben" at a single hearing. One critic last week dismissed the music with the contemptuous phrase "circus performance." A criticism of that kind is less likely to set down Richard Strauss a charlatan than its writer a nass.

In this connection it is not inappropos to quote a notice of "Also sprach Zarathustra," written by Vernon Blackburn in the Pall Mall Gazette, after a recent performance of the Strauss work by Richter at Queen's Hall, London. Mr. Blackburn refuses to fall into line with the admirers of Richard II and bludgeons him over the head like this:

"It is extraordinary to consider how simple, how natural, and how utterly childlike is the music of Richard Strauss. You listen to your Beethoven, and

therewith you feel the amazing complexity of a great human brain, an extraordinary sympathy with the human race which was contained within that brain, and the intricacy which produced this wonderful and soul searching music. With Strauss it is very different; his simplicity, his absolute denial of complexity of form, his search after sheer beauty without any sort of demand upon one's intelligence, his romantic ideas, not always fulfilled in his music, but at the same time well meant, well intended, are exceedingly interesting. Last night his work was very well played. Strauss is amazingly naïf; he is simply the expression of childlike thought in music. Of course he is clever; of course he has a most complete intention; but it is absurd to think of Strauss as a complete musician, as one who really understands the fulfillment of the art which he claims for himself so intimately. Whether he sings the song of 'The Men of the Back World,' or of 'The Great Longing,' or of 'Joys and Passions,' or 'The Grave Song,' or of 'The Convalescent,' or of other ordinary matters, he does not do otherwise than sing the song of sheer childishness, of sheer irresponsibility, of absolute forgetfulness of the things which make this mournful life of ours tend toward the realization of that which is to be, but that which we know not yet has come to be. Richard Strauss is one of the most teasing musicians of the time. Simple we have called him, because his simplicity is so obvious and his meaning is often so clear; but his orchestration is extremely intricate; so much so that it is almost impossible to conceive how a man can combine this sheer simple inspiration of commonplace melody with an absolute complexity of accompaniment."

The "cacophony" which other critics decry in Strauss is to Mr. Blackburn a "search after sheer beauty"; Strauss' "amazing complexity" is "the expression of childlike thought" and his "psychological and puzzling tone poems" are "simple and obvious and clear in meaning." Lucky Mr. Blackburn! I am afraid that some of us would turn your presentment the other way around and say of Beethoven what you say of Richard Strauss. But it's all a matter of taste—no, it isn't. We must not forget Maupassant. After all, he is right.

Whistler's fine portrait of Sarasate has been bought by the Pittsburg Museum.

In the current issue of Scribner's Magazine Howard Chandler Christy is represented with a series of seven splendid drawings called "Music and Life." It is a pleasure and a relief to see the drawing of a violinist with his bow arm in proper position, and a vocalist who opens her mouth when she sings.

Godowsky announced a Chopin recital in Berlin for February 21, with the following imposing program: Sonata, B flat minor; Impromptu, F sharp; Scherzo, C sharp minor, and B flat minor; Polonaise Fantaisie, A flat; Nocturne, D flat, op. 27, No. 2; Ballade, G minor; Préludes, E flat, D minor and B flat minor; Etudes, op. 25, A flat, F minor and G sharp minor; Mazurkas, op. 59, No. 3, F sharp minor, op. 67, No. 1, G major, op. 50, No. 2, in A flat; Berceuse and Polonaise, op. 53, A flat.

Bacon, too, threw a quip after the critics. He said that they are "like brushers of noblemen's clothes." Did he mean that they take a tip?

A new version of the old vaudeville story comes from London Tit-Bits.

A stage heroine who happened at the same time to be an able executant on the piano had to play

# M. A. GIRAUDET

WM. L. WHITNEY  
International Opera School  
FLORENCE, BOSTON, PARIS.  
248 Huntington Ave., Boston, Mass.



night after night the same part at a popular theatre. She anxiously longed to give the audience a specimen of her musical abilities, but her part in the performance afforded no opportunity for such a display of her powers. But her inventive genius came nobly to the rescue and she discovered a place in the action where pianist and heroine might go hand in hand. When the curtain rose revealing the desert of the Black Mountains the spectators beheld, to their amazement, a splendid piano placed at the foot of the rocks. The heroine, with the haste of one pursued, climbed down the rocky path, stopped enraptured at the sight of the piano and exclaimed: "The savages have burned down our cottage, murdered my father and mother and driven away our cattle; but, heaven be praised! they have left me my piano. Music shall comfort me in my distress and, if the ladies and gentlemen permit, I will play them a short selection."



Can a thing have more than one centre, and how many centres has the musical world?



Bruno Oscar Klein, in his new Sonata—the second—for piano and violin, has added materially to his reputation as a composer of melodic invention and clever craftsmanship. Without much ado Mr. Klein reveals in the first two pages of his score the main elements of Chapter I of his musical story. The theme is a romantic one in B minor, rich in harmonic and rhythmical variety. The second subject, with its mixed metre of 6-8 and 2-4, not only constitutes a splendid contrast to the opening motive but also has marked beauty of its own. Through a wide variety of keys we gradually are led back to the first subject and the first tempo, which combine with a characteristic middle section to form a finale of splendid power and spirit. The Andante adheres closely to the traditional form for slow movements in chamber music, but Mr. Klein has not denied himself the privilege of roaming the modern harmonic gamut at will. Particularly the close demonstrates that. The Finale is dramatic in the extreme, and relieved suitably and effectively by a subsidiary interpolation of folksong color and character. The two subjects are contrasted, varied and combined with admirable skill and unflinching ingenuity. The conclusion is brilliant and gives the pianist the most important word in the whole work. Indeed he is favored slightly throughout the whole of the first and third movements, but the Andante belongs indisputably to the violinist. The work—in more than one sense the best that has ever come from Mr. Klein's versatile pen—is dedicated to Ysaye, and published by N. Simrock, of Berlin.



At the Christian Science church Musicus listens for a time to the throaty voiced tenor, who bleats off the key most painfully and constantly.

Musicus (to his neighbor)—Great Scott, man, how do you stand this awful music? That tenor is vile.

Scientist (quietly)—We simply imagine that we are listening to De Reszke and the tenor imagines that he is singing like him. It is a very simple process if you have faith.

Dresden Court Opera: February 8, "Carmen"; 9th, "Le Nozze di Figaro"; 10th, "The Meistersinger"; 11th, "Pagliacci"; "Cavalleria Rusticana"; 12th, "Aida"; 13th, "Tristan und Isolde"; 14th, "Trompeter of Säckingen."

At the last Cecilia concert at Frankfort, Bruckner's E minor Mass, for eight voiced chorus and wind orchestra, was performed. It was followed by Handel's "Acis and Galatea," in the Chrysander arrangement.

The new symphonic picture, "Der Sächsische Prinzenraub," by Leander Schlegel, was played by the Amsterdam Concertgebouw Orchestra, under the direction of Mengelberg, and was warmly received.

## Musical People.

**Boone, Ia.**—January 29 Misses Eva Valentine, Mildred Gaston, Ruth Hewitt and Mabel Bolitho entertained the older music pupils of Miss Marion Bibbs at the home of Miss Gaston.

**Catskill, N. Y.**—February 1 Mrs. O. N. Morrison gave a musicale at her home on Franklin street. Miss Seaman, Mrs. Mayhew, Miss Marcia Smalley, Miss Mabel Decker, Miss Jennie Van Woert, Miss Luella B. Hoff, Miss Nettie Denniston, Miss Nellie Cooper and Miss Ada Saunders were the soloists.

**Terre Haute, Ind.**—Mr. and Mrs. Lewis J. Cox gave a musicale January 28 at their home.

**Los Angeles, Cal.**—Miss Blanche Rogers gave the third chamber concert of her series January 28 in her studio at No. 912 West Twentieth street, assisted by Bernhard Mollenhauer, violin; Ludwig Opid, cello, and Harry Clifford Lott, baritone.

**Los Angeles, Cal.**—January 27 Mr. and Mrs. Frank H. Colby were at home to a number of their musical friends. Musical numbers were given by Messrs. Lott, Barnhardt, Zinck, Gates and Edson and Mrs. Welburn, accompanied by Misses O'Donohue, Rogers and Williams.

**Albuquerque, N. M.**—The pupils of Prof. Theodore L. Krebs and Mrs. Mabel Stevens-Himoe gave a public recital at Library Hall January 30, the following taking part: Miss Helen Pratt, W. H. Worth, Miss Stella Luthy, Miss Inez Sloan, Mrs. M. E. Otero, Miss Grace Borradaile, Miss Stella Boatright, Miss Marion Franklin and Miss Elizabeth Powers.

**Harrisburg, Pa.**—A private musicale was given at the residence of Dr. Julia Loos, 100 North Second street, January 29.

**Raleigh, N. C.**—A piano recital was given at the Baptist Female University February 2 by James Charles Croft.

**Florence, Ala.**—January 29 a musicale was given by Miss Mannie Frierson to her guests, Mrs. M. W. Pratt and Miss Pratt, of Lexington, Va.

**Elgin, Ill.**—Miss Jessie Blodgett, pupil of Miss Childs, gave a piano recital at her home on Raymond street January 27.

**Moline, Ill.**—The advanced pupils in music of Miss Ada Entrikin entertained a large company January 29 in one of the delightful monthly recitals that are a feature of Miss Entrikin's school.

**Minneapolis, Minn.**—Bierly's oratorio, "Emmanuel," was given at the Congregational Church, St. Anthony Park, on January 22, under the direction of P. H. Metcalf. The chorus was assisted by the Abt Ladies' Quartet, Miss McKown, Mrs. Brush, Mrs. Tisdale and Miss Hackney. The soloists were Mrs. Graves, St. Paul, soprano; Mr. Keeler, Minneapolis, basso, and Mr. Metcalf, of St. Anthony Park, tenor. The accompanists were Miss Chatfield, of St. Paul, organist; Mrs. Mason, of St. Anthony Park, pianist, and Harry Dorr, of St. Paul, violinist.

**Dallas, Tex.**—Mrs. Jules D. Roberts appeared in a song recital at the Central Christian Church January 29.

**Oakland, Cal.**—Mrs. Carroll Nicholson issued invitations to a recital given by her pupil, Miss Ruth Sutton, soprano, in the Unitarian Church, February 5. Miss Gertrude Bibberd, violinist, and Mrs. Arthur N. Moore, accompanist, assisted.

**Bridgeport, Conn.**—A program was given recently at the residence of Mrs. Charles B. Davis, 279 West avenue.

**East Pepperell, Mass.**—The piano and voice pupils of Miss Ida E. Dow, 13 Hall avenue, Nashua, N. H., assisted by Silas Shaw, violinist, gave a recital at her studio, Tarnell Block, Saturday, January 30.

**Atlanta, Ga.**—An organ recital was given February 1 by J. Fowler Richardson and the choir of St. Anthony Church, West End.

**Nashville, Tenn.**—The pupils of J. Hough Guest gave a recital January 29, assisted by Misses Margaret Willis and Nettie Tobias, two of Miss Vesey's pupils. This was the first of four concerts to be given by Guest's pupils.

**Toledo, Ohio.**—Students of Mrs. Porter Paddock gave a song recital at the residence studio of their teacher, on Glenwood avenue, recently. Those who appeared on the program were Miss Mary Spayd, Miss Esther Argue, Mrs. L. H. Jones, Miss Kate Annim, Mrs. Charles Carroll, Miss Jean Huston, Miss Helen Masters, Miss Edna Brown, Miss Sadie Gilbert and Robert Brinkerhoff.

**Galesburg, Ill.**—A musicale was given January 30 by the pupils of Mrs. W. J. Tyner at her home, 1441 East Main street, assisted by Miss Julia Blyoff.

**Toledo, Ohio.**—In "The Crusaders," which was given February 17, the three solo parts were sung by Jonathan F. Rogers, Mrs. Albro Blodgett and W. A. Zapfe.

**Blairsville, Pa.**—A special musical service was recently held in the Presbyterian Church, the choir being assisted

by Miss Flora Stoll, Miss Willa Pantall, Will Catlin, H. H. Wilson and M. V. Wise.

**Anaconda, Mon.**—A recital was given in Orton's Hall recently by Mrs. Rosemary Meagher, assisted by Miss Mabel Beaumont and Mme. Elsa MacPherson.

**Lincoln, Neb.**—Mr. and Mrs. J. E. Miller gave a musicale recently. The program was given by Mrs. R. A. Hol-yoke, soprano; Mrs. E. Lewis Baker, contralto; George Johnston, tenor; B. B. Gillespie, bass; Miss Nelly Griggs, pianist.

**Madison, Wis.**—Mrs. Moore's history of music class met recently, the subjects being "Songs Without Words," the "Symphonic Poem" and "Program Music." Miss Theo Pickford assisted.

**Albany, N. Y.**—A musicale was given recently at the home of Mr. and Mrs. J. Stulmaker.

**Tenally, N. J.**—A musicale was recently given by Miss Hacker and her pupils at the residence of Mrs. Hadsell.

**Elmira, N. Y.**—The pupils of J. E. Tate gave a piano recital at the studio, No. 651 East Church street, January 30.

**Newburyport, Mass.**—A musicale was given in Parker Hall January 28 by eight pupils of Mrs. Amelia Dame Brown, assisted by Walter Davis, of West Newbury, and Miss Rosa Sunman, violinist.

**Columbus, Ohio.**—On January 29 Miss Rosa L. Kerr presented a class of her pupils in a Bach program. The students who took part were: Miss Helen Pugh, Miss Rose Jashenosky, Miss Lois Smith, Miss Ellen Loveless, Miss Hazel McHenry, Miss Emma Lang, Miss McCallip and Miss Adair.

**San Antonio, Tex.**—January 30, at the recital given by some of Professor Steinfeldt's pupils at his studio, 727 Garden street, the following participated: Miss Lilian Conrad, Miss Nita Tyrrasch, Miss Locky Reed, Miss Amanda Kunkel, Miss Bella Sartor, Miss Eda Lochausen, Miss Tulita Chittim, Miss May Turney, Miss Mamie De Ham, Miss Lucile Mueller, Miss Henrietta Buckler, Clev. Bohnet, Miss Frances Johnson, Miss Hilda Heilig, Mrs. M. D. Hesse and M. D. Hesse.

**Reading, Pa.**—The pupils of Miss Ida C. Phillips gave a recital in the studio, 110 North Third street, February 3.

**Malden, Mass.**—The first of a series of piano recitals to be given on the last Friday of each month took place January 30 at the studio of Miss Pyne on Wentworth street.

**Cohoes, N. Y.**—Mr. and Mrs. Yetto, 104 Ontario street, recently gave a musicale at which M. T. Demain, Mr. Mertens, William Spencer, H. Soden and E. Miller gave solos. The accompanist of the evening was Miss Ella Perpete, of Troy.

**Upper Alton, Ill.**—A concert was given at the Baptist Church, February 3, by Miss Nyberg, reader; G. H. Sheffield, tenor, and W. D. Armstrong, organ.

**Beaumont, Tex.**—A class recital was given February 4 at Cheesman's Hall, by the piano and violin pupils of Mrs. H. M. Madison and Anton Navratil. A large audience was present and a program of sixteen numbers was well carried out. Mrs. Madison also has a biography class, which met February 3 to begin the study of the German school. During the season they take up other schools down to our American composers.

**Oakland, Cal.**—At the California College of Music, 1065 Washington street, on January 28 and February 6, the seventy-third and seventy-sixth piano recitals were given by Rozell Worden Vincent.

**Glendale, Ohio.**—At Glendale College, February 5, a recital was given by Richard Platt, pianist, Boston, Mass.; Miss Lila L. Haskell, mezzo contralto, New York, and Miss Frances McElwee, accompanist, Berlin, Germany. Mr. Platt's numbers were by Beethoven, Mendelssohn, R. Strauss, Poldini, Schütt and Chopin.

**Fitchburg, Mass.**—Miss Grace Elizabeth Kellogg has recently opened a studio for vocal instruction in the Safety Fund Bank Building.

**Detroit, Mich.**—Pupils of Miss Judith Gallagher and Miss Lucie E. Crossley gave a piano recital January 28.

**Detroit, Mich.**—A piano and song recital was given by nine of the pupils of Miss Emily Gilmore at the music rooms of James Vaughan January 28.

**Bedford, Ind.**—A musicale was given by Mrs. J. W. Moosier recently. The guests were Mr. and Mrs. Kin Short, M. O. Aldridge, Walter Duncan, Everett K. Giles, C. M. Mason, Lafe Duncan, R. N. Tirey, Misses Pearl Sipes, In Short and Cleo Gray.

**Newark, N. J.**—A musicale and tea was given by the managers of the Woman's Branch of the Historical Society in the organization's library, on West Park street, January 25. The musical program was opened with a duet by Miss Grace E. Peters and Alfred L. Dennis. Songs were sung by Mrs. Frank L. Sealy, accompanied by Mr. Healy. Mrs. May Hendry sang "A Japanese Love Song" and "Good-by, Sweet Day," after which W. Barnette Smith sang several

selections. The program was concluded by songs by Miss Baker, of New York.

**Pasadena, Cal.**—Burton G. Bloom, tenor, was one of the vocal quartet that took part in the chamber concert given by Miss Alice Coleman at Elks' Hall recently.

**Pasadena, Cal.**—Mr. and Mrs. J. C. Daniels gave the first of a series of delightfully informal Sunday afternoon musicales recently at their home on the West Side. The affair was complimentary to Mrs. Daniels' sister, Mrs. Black, of Chicago, who is visiting here. Mr. Bowes, of Los Angeles, baritone, sang several numbers, among them being excerpts from "Tannhäuser" and Tarantelli's "Absent." Among those who enjoyed Mrs. Daniels' hospitality were Mr. and Mrs. Lawrence Newman, Mr. and Mrs. Fred Elmer Wilcox, Mr. and Mrs. R. L. Hunter, Mr. and Mrs. C. L. Hunter, Mr. and Mrs. Tracy C. Drake, Professor and Mrs. Hale, of Chicago; Mr. and Mrs. C. B. Scoville, Miss Towne, Mr. and Mrs. H. T. Fuller, Mr. and Mrs. H. Page Warden, Mr. Scott, of Los Angeles.

**Glens Falls, N. Y.**—Miss Ella Hall Shields, Miss Brunhilde Decker, Walter Garrett, William J. McCune and Walter Jerome Lapham took part in a recent concert.

**Lexington, Mo.**—At Central College January 21 Mrs. Alfred Franklin Smith, assisted by D. F. Conrad, gave a program.

**North Tonawanda, N. Y.**—The advanced pupils of Mrs. Gould's piano class met at the home of Miss Estelle Aldrich January 22 for their regular monthly recital.

#### DR. LIERHAMMER'S FIRST RECITAL.

**DR. THEO. LIERHAMMER**, an accomplished lieder singer from Vienna, gave his first New York recital in Mendelssohn Hall, Monday afternoon of this week. The newcomer's voice and method proved that the European critics have not exaggerated in writing of his art, for his interpretations are poetic and musical. His voice is a vibrant and manly baritone. In nearly a score of songs, of widely different styles, Dr. Lierhammer held the attention of a very cultured audience. His list of songs and arias embraced a recitative and the air from Handel's "Xerxes," which Americans recognize as the familiar "Largo," "In Questa Tomba," by Beethoven, two songs by Schumann, five by Brahms, two by Richard Strauss, a Polish soldier and wedding song, and songs by Pessard, Hahn, Grieg, Cox, Weingartner and Vidal. Dr. Lierhammer sang the Polish song in the original language. One of the Brahms numbers was a folksong in the old Rhinelandish dialect. The singer was compelled to repeat it and several others. His linguistic ability is quite remarkable. While Dr. Lierhammer infused his serious songs with the correct sentiment, he showed also that he has a sense of humor, a rare quality in lieder singers.

Reinhold Hermann was at the piano.

As the recital occurred on the eve of going to press a more extended criticism cannot be published at this time.

#### Karl Grienerauer.

**A** RECENT visit to Charleston, S. C., brought Mr. Grienerauer added honors. He is the subject of a special article in the Charleston Sunday News, a portion of which is appended:

The recent visit of Karl Grienerauer to Charleston has been the source of a great deal of pleasure to all music lovers in Charleston, and in the two concerts given within the past week the brilliant young 'cellist proved himself a finished artist, even if the people had no previous knowledge of his ability. Mr. Grienerauer made his first bow to a Charleston audience last season, and when he returned last week it was with the feeling that he came among friends. Certainly this must have had its influence, and in the long and extremely serious programs which were presented there was almost the handclasp of comradeship as with smiling grace he carried his audience out from the hall and made them go with him, now under Italian skies, and then, maybe, into the shaded walks and lives of men strange and interesting. There was an invitation in the voice of the instrument that could not be resisted, whether it was to wander in the shimmering moonlight, with the echo of a love song borne back by a jealous wind, or to follow the hounds as they panted, hot and fierce, upon the trail of the stag. Many men there are possessed of talent and faithful students deserve the highest praise for their accomplishment—but before genius, Heaven-born, unfathomable, indomitable, kings and princes bow. That Karl Grienerauer is a genius none who heard him play will deny. His circle of admirers was greatly widened by his recent visit, and he will be welcomed when next he comes this way.

#### Harold Randolph.

**H**AROLD RANDOLPH, the director of the Peabody Conservatory of Music, Baltimore, was announced to play here last evening at a chamber music concert in Mendelssohn Hall.

Catulle Mendes, the well known Paris writer, delivered a lecture at Vienna last month, in which he told his personal recollections of Richard Wagner, and then spoke of his works. During the lecture the overtures to "The Flying Dutchman" and "Tannhäuser," and also "Isolde's Liebestod," "Siegfried's Liebestod" and the "Feuerzauber" were played by the pianists Emil Bergmann and Willy Klaser alternately.

### CINCINNATI.

CINCINNATI, February 27, 1904.

**T**HE College Chorus and Orchestra on Tuesday evening, February 23, emphasized very comprehensively the progress that has been made during the past year. The program itself was one of striking beauty and variety. The chorus numbers embraced the evening prayer in Brittany, "The Angelus," by Chaminade, and the song cycle, "Hawthorne and Lavender," by Fannie Snow Knowlton. The orchestral numbers were the Mozart First Movement from the Concerto, D minor, with Alwin Hertwig as the soloist; the Humoresque for string orchestra ("Mr. Pizzicato and Miss Sordino"); Prelude from "The Deluge" of Saint-Saëns, besides Walther's "Preislied," a transcription by Wilhelmj for violins, with accompaniment of piano and organ. Under the direction of Mr. Marien the College forces evinced an extraordinary amount of precision and vigor, besides musical tone and a grasp of the musical contents of the subject matter in hand.

Mr. Hertwig made a very convincing impression of earnestness and taste and a well grounded technic in his playing of the Mozart first movement from the Concerto D minor. He is a student of the thoroughly musicianly type. Dr. Elsenheimer's "Humoresque" made a most decided impression by reason of its pleasing form and ingenuity of expression. It is an orchestral composition of very modern power and merit. The admirable quality of the strings was best tested in the Concerto Grosso in D major, by Corelli, a genuine novelty, in which the obligati were beautifully played by Mrs. Gisela L. Weber, Frederic Gerard, violins, and M. Bourden, cello. The ensemble quality was one of unusual excellence. Mr. Marien has succeeded in infusing into the orchestra a great deal of his own enthusiasm and conviction. In the individual excellence of the concert no one can be emphasized so prominently as George Hammer, who played the violin obligato in the Saint-Saëns Prelude. In beauty of tone and sincerity of interpretation it was the revelation of one who has all the material in him to make up an artist of the first water. In the Chaminade "Evening Prayer" the solos were poetically sung by Miss C. Viola Hopkins, soprano; Mrs. J. Austin Tuttle, mezzo soprano; Mrs. Charlotte Callahan, contralto. The top of success in the entire concert came in the Song Cycle, which in its musical quality and shadings reflected the highest credit on the College chorus work.

Among the ministers of this city who are laboring conscientiously and well for the cause of good music, both educationally and for the entertainment of the public, is Rev. Peter Robertson, D. D. Rev. Dr. Robertson is pastor of the Mohawk Presbyterian Church. J. A. HOMAN.

#### The Official World's Fair March.

[CINCINNATI CORRESPONDENT.]

Frank Van Der Stucke has just finished the official "World's Fair March" that he was commissioned to write for the dedication concert by the music committee of the St. Louis Exposition. The march is entitled "Louisiana," and received its initial performance at a private rehearsal of the Cincinnati Symphony Orchestra on Thursday morning. It is written for full orchestra in the regular 2-4 time two-step rhythm, as requested by the music committee; but, while it has the real popular swing and dash, its scoring and working out are so intensely musical and original that it places the work in a class of its own. Many leading Cincinnati musicians believe that the march will be a revelation to public and musicians alike.

Besides the strikingly contrasting themes of the march, the composer uses snatches of the "Marseillaise," "Hail, Columbia," "Dixie's Land" and "Old Hundred" to illustrate the occasion of the Louisiana Purchase.

At a Wagner Evening given by the Vienna Concert Society, February 14, Leo Slézak, of the Opera House, sang "Walther's Preislied" and "Am stillen Herd," from the "Meistersinger." Other numbers were Overture to "The Flying Dutchman," Prelude and "Isolde's Liebestod," from "Tristan"; the Trauermusik, from "Götterdämmerung"; the Quintet from "Die Meistersinger," and the "Huldigungsmarsch." Concertmaster Robert Zeiler played the "Albumbblatt."

The Basel Singing Society produced February 11 as novelties "Ahasver's Erwachen" for chorus, soli and orchestra (op. 34), by Fried. Hegar, and "La Vita Nuova," for soprano, baritone, chorus and orchestra (op. 9), by E. Wolf-Ferrari.

At the fifth subscription concert at Munich there were produced as novelties Bruckner's Ninth Symphony, concert piece for piano and orchestra by Ignaz Brüll, and "Riccio," a symphonic prologue, by Adolf Sandberger.

### REISENAUER AND THE PRESS.

**A**LFRED REISENAUER gave his second recital in Mendelssohn Hall last Saturday afternoon. From the box office standpoint he broke all records for Mendelssohn Hall. The critics after this appearance again paid high tribute to his great art. The following are extracts from the criticisms:

Alfred Reisenauer's second piano recital, given at Mendelssohn Hall yesterday afternoon before an audience which overflowed the auditorium, was marked by a conspicuously interesting program and by unmistakable evidences of the warm corner in the public heart the German pianist has made for himself.

Mr. Reisenauer's playing interests continually. It was most pleasing in the gentler periods, during which the player's "singing" touch told in a fascinating manner.

The most important numbers were Beethoven's familiar A flat major sonata, op. 26, and the Schubert "Wanderer Fantasia," in C major. Both of these he read authoritatively and with a good deal of individuality, though the Beethoven seemed constrained at first. Four of Schumann's "Fantasiestücken" followed, of which the first three were altogether charming.—The Herald.

It was evident from the uncommonly large audience which filled Mendelssohn Hall yesterday afternoon at Alfred Reisenauer's second recital that musical folk were beginning to learn of his incomparable merits as a pianist. The applause was of Paderewskian intensity, and it was more deserved than in the case of the Polish artist. The program was a good one. \* \* \* Twice in the program he attained an overpowering might of expression that carried his auditors almost out of their seats. In the climax of the Schubert Fantasia he forced the limits of sound out of his piano, and again in the Chopin Polonaise, almost standing on his feet, he attacked the instrument with such force and caused such awe-inspiring thunder that the audience became wild with excitement. This was Reisenauer, the virtuoso.

The exquisite delicacy of his touch and grace of his technic were revealed admirably in Chopin's Grand Valse Brillante and Schumann's "Traumewirren." His interpretation of the Beethoven Sonata was also admirable.—The Press.

Alfred Reisenauer, the pianist, gave his second recital yesterday afternoon in Mendelssohn Hall. The audience quite filled the house, a gratifying evidence that excellence in musical art does not necessarily go without appreciation in this city of excitements. He has made an unaffected appeal to sincere lovers of good art, and not in vain.

Neither the Beethoven Sonata heard yesterday nor the Schubert Fantasia figure frequently in recital programs. It was a pleasure to hear the Sonata for the sake of Mr. Reisenauer's broad and beautifully shaded reading of that same march.

His playing of the Schubert Fantasia was characterized by immense power and intensity, relieved by the reposeful manner in which he delivered the cantabile theme. The audience elected to make an especially warm demonstration after this number. The pianist gave the four excerpts from Schumann's "Fantasiestücken" with romantic feeling and lovely color. The "Traumewirren" in particular was interpreted with understanding and warmth.—The Sun.

There was much in Alfred Reisenauer's second piano recital, which he gave yesterday afternoon in Mendelssohn Hall, to call forth the applause which was so generously given him by a large audience—one of the largest that has been moved to listen to a piano recital in this city for several years. His highest powers of interpretation were expended on the "Wanderer Fantasy," by Schubert, which was on a level with the best playing he has done in New York, at least so far as concerned the large and imaginative style, the exposition of its poetic spirit, its romance and the impetuous energy that characterized it.

Of Beethoven's A flat Sonata, op. 26, his reading was finely balanced, sane and substantial. The "Funeral March on the Death of a Hero" was finely felt and played with poise and dignity. Of the "Valse Impromptu" he gave a rhythmic and charmingly characteristic performance.—The Times.

#### Lena Dorla Devine's Musicales.

**M**ADAME DEVINE issued cards for an afternoon musicale last Wednesday, during which the singing of some of her artist-pupils was a feature. Assunta de Rosa, sixteen years old, sang some Italian arias in a way that presages much for her future. Louise Tompkins sang Cowen's "The Swallows" and Oley Speaks' "Maytime" with much style and clearness. Mrs. Charles Sprague Lippincott sang one of Gaynor's "Rose Songs" and Parks' "A Memory," showing excellent vocal control and a fine voice. Josephine Mildenberg's singing of Liszt's "Die Lorelei" was noteworthy in its artistic finish; her voice is of lovely quality, abounding in temperament. Mr. Nemes and Madame Nemes united in violin pieces. Madame Devine graciously sang Gounod's "Ave Maria" with Nemes' violin obligato, and other selections, and received evidence of appreciation. Madame Devine was assisted in receiving by Mrs. Paul A. Meyrowitz, and among the guests were Mrs. George Edmond Gordon, Mrs. Milton William Curry, Mrs. Eugene Wood, Mrs. Sumner Salter, William O. Pratt, Miss Julia de Kay, Mrs. George Leonard Fischer, Mrs. Charles Sprague Lippincott, Mr. and Mrs. Paul A. Meyrowitz, Miss Harriet E. Barkley, Miss Laura S. Collins, Mrs. Henry H. Hanchett, Dr. Mary Bond Foote, Mrs. Stephen Cornwell Bedell, Miss Jane Seymour Klink, Mrs. H. J. Jackson, Jr., Miss Josephine Mildenberg, Mrs. Thomas J. Vivian and Miss Baumeister, Mrs. William B. Griffing, Mr. and Mrs. Charles R. Johnston, Mrs. Fifi Behrens, Miss Wilhelmina Meunche, Mrs. Edward W. Gray, Mrs. Tompkins, Miss Louise Tompkins and Madame Deszo Nemes.

Hugo Kaun's symphony, "An mein Vaterland" (op. 22), had its first German performance in the fourth Philharmonic concert at Bielefeld.



## DRESDEN.

FRANKLINSTRASSE 20, February 22, 1904.

**T**O Prof. Bertrand Roth is due the well deserved recognition of having been the first here to honor the memory of the amiable composer Eduard Lassen by arranging a memorial concert, the program of which was devoted exclusively to compositions by Lassen. It comprised "Biblische Bilder," op. 49, a piano transcription; a violin Concerto, op. 89, and songs. Karl Scheidemantel interpreted these last in an incomparable manner. Of Lassen's compositions his beautiful songs, no doubt, count first. They will endure through centuries. The violin Concerto is a conventional work and far too difficult, technically, for what it has to say. It was given a model reading by Elsa Wagner. Some of the other assisting artists were Messrs. Roth, Franck and Smith. Nearly all of musical Dresden attended. Frau Roth received the invited guests in a most amiable fashion.

Emil Kronke's Grieg "Abend" went to prove that there is no standstill in a real artist's development. Herr Kronke is steadily growing musically. After having indulged in forte playing ("Danse Macabre," &c.) he surprised us by drawing the most delicious pianissimo from his piano. The miniature style in his interpretation is a new feature and quite delightful. Elsa Wagner, who assisted, is making her mark in the musical world as a violin virtuosa of great distinction. She has intelligence, artistic fire, temperament, warmth, a beautiful tone and a technic quite up to date. Despite her youth she rivals the best in her profession. Ellen Sarsen sang lieder. Klengel played 'cello exquisitely.

The classical program of the last Philharmonic Concert gave genuine pleasure. Ysaye was the soloist. With the able assistance of Hans Neumann (second violin) he performed Bach's Double Concerto to perfection. Young Neumann did very well. Ysaye further played Bruch and Vieuxtemps. No use praising the great Ysaye! He is above criticism. Clara Erler, of Berlin, sang satisfactorily Handel's "Penseroso."

Max Lewinger's Quartet gave three successful soirées. Dvorák, Sinigaglia, Brahms, Mozart, &c., figured on the programs. Lewinger is a very prominent violin virtuoso. He excels as a Mozart player and an interpreter of the classics. Assisting pianists were W. Lütshg, Wera Maurina and H. Eisenberger, all of them artists of musicianly qualifications. The King attended the recitals.

William A. Becker, of Cleveland, is an exquisite pianist, who claims attention. The young American is, in the first place, a musical poet who believes in his art, who feels what he plays, and who convinces us of the truth and the depth of his sentiment. His tone is full, round and expressive, his technic equal to any requirement. The Chopin and Schumann selections revealed true romanticism, poesy, fantasy, and a strongly marked subjective interpretation. Mr. Becker must be stamped as an individuality of pronounced physiognomy, who will, as the years go by, ripen in style as fully as he now masters expression, tone and poesy. That the artist's creative endowments are worthy of note was fully displayed by his own creations, a "Barca-

rolle" "Stimmungsbilder," &c., over which the public were very enthusiastic. Many encores had to be granted.

The Becker recital coincided with the Mozart Verein concert, where Max Lewinger, royal concertmaster, according to reports, scored a genuine triumph. He played Bach.

Carreño's second recital outrivaled even her first. She is a glorious artist. A third Clavier Abend will follow.

Jan Kubelik, D'Albert, Max Pauer, Pauline Hofmann and Leonard Borwick concertized, needless to say, with success.

News just comes to hand that Pierre Maurice's opera, "Die weisse Flagge," in Hartmann's sympathetic translation, achieved a warm reception at Cologne. The talented Swiss composer's work had its initial hearing at Cassel last year. The subject is immensely effective.

Hans Buff-Giessen, royal chamber singer, returned to Dresden after a brilliant concert tour in Finland, Austria, Tyrol, &c. The excellent lieder singer is planning further concert appearances in London and other places. He will sing in Dresden on March 9 in a Lassen evening.

Felix Draesecke's pupil, Ida Moberg, of Helsingfors, made her debut (at the Royal Conservatory examination concert) with a composition of her own, an Overture in A minor, which her master criticised as "revealing poesy and original invention." A good judgment from such an authority.

Eduard Reuss' former pupil, Amélie Klose, met with brilliant success on her recent concert tour.

A. INGMAN.

At the Popular concert of the Vienna Concert Society, on February 11, there were performed the Fifth Symphony, B flat major, by Schubert; the "Academic Overture," by Brahms; Marschner's overture to "Hans Heiling," Delibes' "Coppelia" Suite and pieces by Dvorák, Moszkowski and Strauss.

A very interesting piano concert was given February 27 by Richard Buchmayer, of Dresden, at Munich. His researches in many libraries have revealed a number of unprinted works of the predecessors of J. S. Bach, which he produced in part.

Elberfeld.—The third concert of Karl Hirsch was devoted to music of the time of Frederick the Great. The program contained pieces by the king, his sister, Anna Amelia, Graun, Quantz, Hasse and Benda.

Max Pauer gave his second piano evening at Munich, February 9. Works by Beethoven, Scarlatti, Rameau, Hassler, Field, Schumann, Raff and Liszt appear on the program.

## MARION, IND.

MARION, Ind., February 25, 1904.

**M**USICAL talent is more generally developed in some of the smaller Western cities than ever before. Greater interest is manifested by the music loving people, as societies that have not been able to exist are flourishing and hold high class entertainments. The winter season of 1903 and 1904 will be long remembered by the music loving people of the city of Marion, Ind., because of the excellent musical entertainments the Marion Oratorio Society has given during this season. Never before in the history of our city has there been such an awakening among our people as there was during the last few months. That this is so is largely due to the Marion Oratorio Society, composed of more than fifty well trained voices, and its kindred organizations, the Morning Musical, presided over by Mrs. Minnie Murdock-Kimball, one of our music enthusiasts, and the Lyric Club, both of which organizations have done, and are still doing, much for the encouragement and better appreciation of a higher class of music than that usually obtained in our smaller cities.

The Marion Oratorio Society has an associate membership of more than 300 of our best and most substantial citizens, who stand pledged for the financial success of three grand concerts during the season.

The first concert of the society was given in the Indiana Theatre on November 17, and was well received by a large and enthusiastic audience. In this first concert Barnby's "Reiekah" and Mendelssohn's "Hymn of Praise" were rendered, in which the Oratorio Society was splendidly assisted by Mme. Geneva Johnstone-Bishop, of Los Angeles, Cal., soprano; Holmes Cowper, of Chicago, tenor, and Carlile F. Tucker, of this city, baritone. An excellent orchestra from Indianapolis rendered the orchestral score.

In the second grand concert which was given on Tuesday evening, December 29, the Oratorio Society rendered Handel's "Messiah" and was very ably assisted by Mme. Seabury Ford, of Cleveland, Ohio, soprano; Miss Louise Harrison, of Chicago, contralto; Charles A. Knott, of Chicago, tenor, and Carlile F. Tucker, baritone. The orchestral score of this second grand concert was rendered by Capt. John Pitt Stack's Soldiers' Home Orchestra, with Mme. Carrie B. Raymond, of Lincoln, Neb., director. A more pleasant and able director for work of this nature is seldom found in the western part of this country.

The third and last concert was one that was highly enjoyed by the large audience who assembled to hear it on February 12. "The Crusaders," by W. N. Gade, was rendered by this chorus, assisted by Alfred D. Shaw, tenor; Miss Mabel Shorey, mezzo soprano, and Garnett Hedge, baritone, all of Chicago. A large orchestra, composed of members of various orchestras from Indianapolis, Fort Wayne and Marion ably rendered the orchestral score. The high class musicales which have already been given by the Oratorio Society and those which are being planned for the future entitles the society to take high rank with our most prominent musical organizations, and will no doubt effect a great influence in all future musical affairs of our city.

B. D. J.

Scotland will for the first time in its history be visited by a German opera company, which is to give performances in Glasgow and Edinburgh between May 9 and June 18. The conductor will be Arno Kleffel, the well known capellmeister of Cologne. The soloists will be from the greater German theatres, and the chorus from the Court Theatre, Dessau.



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On February 12 and 13, 1904.

CHICAGO RECORD-HERALD, FEBRUARY 13, 1904.

### Chicago Orchestra Concert.

Mrs. Jeannette Durno-Collins, a local pianist, who appeared as soloist, was given a most favorable reception by the big audience at the Chicago Orchestra concert yesterday afternoon. She demonstrated that her powers are superior to those of some of the players from elsewhere who have come here in search of fresh laurels.

Mrs. Collins played the G minor concerto by Saint-Saëns. She seemed most at her ease in the second movement, the allegretto scherzando, which was played with admirable grace, finish and beauty of tone. The numerous difficulties with which the composer has sprinkled the score were passed without trouble, the player showing that she was well equipped technically. There was a quality of strength and vigor rather surprising in a young woman. A trifle less force in some passages might even be an improvement, for there is no danger of her being swamped by the orchestra. She proved herself a pianist of unusual abilities. Freedom from mannerisms is among her good qualities. Two encores were played by her, Chopin's A minor etude and a pastorale by Scarlatti.—*Frederick H. Griswold.*

CHICAGO EXAMINER, FEBRUARY 13, 1904.

Aside from the light and somewhat popular nature of the program, the initial appearance with the orchestra of a local pianist, Mrs. Jeannette Durno-Collins, helped to swell the attendance considerably.

Mrs. Durno-Collins chose the Saint-Saëns piano concerto No. 2, in G minor, a brilliant work, as cold and glittering as a piece of steel and so carefully calculated in form as to border on dryness. It opens with great show and beauty, and the pianist did it justice as to execution, tone production and all of that exquisite polish it requires.

The dainty trill figure in the third movement was beautifully executed.

WESTEN UND DAHEIM, FEBRUARY 14, 1904.

Nach dem üblichen pause spielte Frau Durno-Collins, eine liebens würdige Erscheinung, das zweite Piano Concerto von Saint-Saëns, mit einer für eine Dame immerhin bedeutenden Kraft und feinem Verstandnis.—*Hans Biedermann.*

(Translation.)

After the intermission Mrs. Durno-Collins, a charming personality, played the second concerto of Saint-Saëns with fine understanding, and, for a woman, a remarkable strength.

CHICAGO EVENING JOURNAL, FEBRUARY 13, 1904.

For the second half of the program Mr. Thomas reserved the soloist, Mrs. Jeannette Durno-Collins, who appeared in the Saint-Saëns G minor concerto. Mrs. Collins' appearances in Chicago always attract much interest, and as this was her first performance with the Chicago Orchestra in this city, though she has frequently played with this organization in other cities, her many friends and admirers swelled the audience to unusual proportions. She is an artist of whom Chicago may justly be proud, as her performance of this difficult concerto amply proved. To abundant technical command of her instrument she adds temperament, enthusiasm and all the charm of a magnetic personality. Possessed of immense strength, for a woman, and of that still rarer quality among women pianists, fine rhythmical control, her performance was especially enjoyable. Her interpretation of this work in several points departed from the one which has become conventional. The whole first movement she gave quietly, reserving her climax for the more effective presto. The scherzo she played rather quickly, but very daintily, and with absolute rhythmical precision, while the last movement was played with an abandon and enthusiasm that called forth the hearty applause from the audience. She was obliged to add two encores, Chopin's etude in A minor, op. 25, and "Pastorale," Scarlatti-Tausig.—*Glenn Dillard Gunn.*

CHICAGO CHRONICLE, FEBRUARY 13, 1904.

Mrs. Jeannette Durno-Collins, an accomplished young Chicago pianist, was the soloist, making her first appearance with the orchestra. She played the Saint-Saëns concerto No. 2, in G minor, a sparkling, joyous kind of composition, which has been something of a favorite with visiting artists, and was last played by Harold Bauer in March, 1902. Mrs. Collins gave it a very delightful interpretation, which was enthusiastically applauded, as it deserved to be. She evinces technical facility and interpretative power of a very high order. Her playing is clean, full of warmth, color, expression, and her exceptional grace lends an added charm even to artistic merit. It seemed somewhat ungraciously exacting to insist on her playing two responses to recalls, after the exacting work of the concerto, but the audience would not be content without.

CHICAGO DAILY NEWS, FEBRUARY 13, 1904.

Mrs. Jeannette Durno-Collins played in a masterly, brilliant and sympathetic way three numbers, the chief being Saint-Saëns' highly technical and powerful concerto in G minor. Mrs. Collins, a frail, pretty woman, with a girlish figure, clad in filmy white, scarcely looked to be strong enough for the purposely difficult, elaborate and varied concerto, but she played with a superb force, much honest muscular exertion and a beautiful elegance of execution and expression. She seemed to make the greatest kind of a hit with the audience, which, though young, was critical and, though made up of musicians and their pupils, was not easily pleased by any means. In the spangled sort of floriture in the scherzando Mrs. Durno-Collins was most exquisitely delicate and speedy, and Mr. Thomas, conducting his orchestra for the accompaniment, confided the tempo to the pianist without necessary query or hesitation.—*Amy Leslie.*

CHICAGO SUNDAY TRIBUNE, FEBRUARY 14, 1904.

### Mrs. Collins with the Chicago Orchestra

The concerts last week by the Chicago Orchestra brought forward as soloist Mrs. Jeannette Durno-Collins, a young pianist of this city whose work in the past has won her consideration and who Friday afternoon proved her abilities in a gratifying manner.

Mrs. Collins was able to satisfy in enjoyable degree, and her revelation of the elegant, playful spirit of the Saint-Saëns composition was deserving of the warm commendation it received at the audience's hands. Her playing was particularly clear, fluent and clean, and in the second and the last movements showed to marked advantage. Two encores were responded to, the first with the "big" etude in A minor of Chopin, and a dainty number in old style.—*W. L. Hubbard.*

CHICAGO INTER-OCEAN, FEBRUARY 13, 1904.

Mrs. Jeannette Durno-Collins was the soloist, and a Saint-Saëns concerto (No. 2, in G minor) was the solo. The young woman, who is reasonably well known locally, acquitted herself with credit. Her playing was marked by a feminine daintiness in the lighter passages, and particularly in the brilliant scherzo, which was readily appreciated and eagerly applauded by the thousand and more women present, whose sympathy, and possibly envy, went out to her. An encore, a Chopin etude, accomplished its evident intent, and revealed good technical equipment.—*B. M.*

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## Musical Clubs.

**Lincoln, Neb.**—At the open meeting of the Matinee Musicale, which was held at the home of Mr. and Mrs. J. E. Miller, January 27, about 100 people assembled to hear Liza Lehmann's "In a Persian Garden." The singers were Mrs. R. A. Holyoke, soprano; Mrs. E. Lewis Baker, contralto; George Johnston, tenor; B. B. Gillespie, bass. Mrs. Carrie B. Raymond played the accompaniments.

**Louisville, Ky.**—Miss Mary Green Lawrence is accompanist for the Treble Clef Club.

**Bloomington, Ill.**—The program for the recent recital of the Amateur Club was arranged by Mrs. Walter Creber. Mrs. Thornton Snell, soprano; Mrs. Walter Creber, contralto, and George Martin, bass, were the vocalists. Miss Bernadine Guthrie and Miss Irene Seible were the pianists.

**North Geneva, Ohio.**—The Keoka Club met January 2 with Mrs. Flavius Spring. Mrs. John Butler, Mrs. Nellie Spring, Miss Kate Toon, Mrs. Benoni Spring and Mrs. Bert Warner gave the program.

**Oshkosh, Wis.**—The 142d meeting of the Music Club was held with Mr. and Mrs. Sylvanus Palmer January 27 at their home on Court street. About fifty were present to listen to the program, which was given by Mrs. R. H. Halsey, Miss Elizabeth Waters, Miss Murdock, Messrs. Davies, Gates, H. R. Fling, Miss Martha Daggett, Mrs. Luther Davies, Mrs. Goddard, Mr. and Mrs. L. Frank Gates, Miss Dichmann, and Mr. Goddard.

**Pueblo, Col.**—The Monday Musical Club met at the home of Mrs. D. W. Collins February 1.

**Long Branch, N. J.**—The Monteith Choral Society gave its first concert of the season February 2.

**Salt Lake, Utah.**—A new musical organization is the Burns Mandolin Club, recently organized. Mrs. Cumorah Smith-Burns is director of the club, and the other members are Mrs. John Clinton, Mrs. Lorenzo Beesley, Mrs. H. E. Melton and Miss Florence Simons.

**Richmond, Va.**—The musicale at the Woman's Club, February 2, was given by Miss Zelle Minor and Miss Roberta Z. Allen, with Miss Louie Williams as accompanist.

**Wheeling, W. Va.**—The Mozart Singing Society celebrated the twenty-second anniversary of its formation February 4. The committee of arrangements was composed of Hon. Henry W. Schrebe, chairman, and Conrad Bremer, Gustav Kittel, Charles Hortsman and Fred Kurrie. Music was rendered by Prof. Charles Killmeyer and Miss Emily Connolly. The musical program was under the direction of Prof. H. M. Shockey.

**Lewiston, Me.**—A concert was given by the members of the College Club February 3 in the Columbia parlors. Among those who assisted were Mrs. Florence Palmer, Miss Henrietta D. Rice, vocalist; Miss Mary Cobb, pianist, and Miss Berry.

**Wichita, Kan.**—The second study period of the Musical Club closed with a recital January 27, at which time a program was given, the subject being "Modern German, Bel-

gian and Bohemian Composers." Those taking part were Mrs. Childs, Mrs. Gibson, Miss Mills, Mrs. Higginson, Miss Hortense Imboden, Mrs. L. Trotter, Miss Clark, Mrs. Higginson and Mrs. Stanley Jones.

**Fayetteville, N. Y.**—An open meeting of the Coterie was held at the home of Mr. and Mrs. Augustus Armstrong January 26. A program was rendered by Mrs. William E. Burhans, Mrs. John Betts, Mrs. A. W. Wilkin and Mrs. William Collins.

**Aurora, Ill.**—The St. Cecilia Club was entertained recently by Miss Nora Wroughton at her home, in Downer place. Mrs. Clara Minium Stuart was chairman. Mrs. Webb, Miss Marcia Berry, Miss Henning, Miss Wroughton, Miss Vera Murray, Miss Christine Peffers and Mrs. Kellar Leet were the soloists. The meeting of February 8 was with Mrs. Florence Lemon, 158 Iowa avenue.

**Albany, N. Y.**—The members of the Pine Hills Fortnightly Club entertained their friends with a musicale at the Aurania Club February 28. Those contributing to the program were Mlle. Eugenie Tessier, soprano; Miss Meta E. White, harp; Arnold R. Janser, 'cello; J. Austin Springer, piano. Karl Krenn accompanist.

**Colorado Springs, Col.**—A matinee concert of the Musical Club was given January 25. German opera was illustrated by Mrs. Thomas K. Urdahl and John P. Grant. Selections from "Lohengrin" were interpreted by Mrs. J. Dawson Hawkins, and Mrs. Robert Briscoe rendered Wagner's Prize Song from "Die Meistersinger." "Eury-anthe" Overture, Weber, for eight hands, was given by Miss Frances Heizer, Mrs. J. D. Hawkins, Mrs. H. F. Noble and Miss Julie Stevens. The subject for the meeting on Monday, February 8, was "American Composers," and was held with Mrs. Hawkins, 17 East Dale street.

**Denver, Co.**—The regular meeting of the Twenty-second Avenue Study Club was held with Mrs. Jennings, 833 Seventeenth avenue, January 20, with thirty-two members and twenty-three guests present. Mrs. Willets was the speaker of the day, and her paper was on "Folksongs of Different Nations." She was assisted by Miss Armstrong and Mrs. Emile Brandt, who sang. Scotch and Irish songs were illustrated by Miss Armstrong. Mrs. Emile Brandt illustrated German, French and Swiss. Mrs. Steward gave four piano solos. The club met February 3 with Mrs. Duling, 2426 Williams street, the subject for the day being "Educational Affairs."

**Warsaw, N. Y.**—The monthly meeting of the Girls' Club was held January 26. The program consisted of vocal solos by Miss Carolyn Brown and Miss Ella Wells and a piano solo by Miss Edna Craig.

**Vincennes, Ind.**—The Saturday Afternoon Musical Club gave a program January 30.

**Shreveport, La.**—Miss Weidmeyer was hostess for the Polymnia Club recently.

**East Aurora, N. Y.**—The Woman's Club met January 25 at the home of Mrs. Lawrence Gardner, on Fillmore avenue. Musical selections were rendered by Mr. and Mrs. Peter Allen and Professor Von Liebig.

**Albany, N. Y.**—The February meeting of the Diatonic Club was held February 1 at the home of the Misses McElwee, 107 Columbia street. The subject was "Verdi" and the evening was in charge of A. W. Lansing. The paper was read by Mrs. Ellen L. Tenney.

**Englewood, N. J.**—At the forty-fourth meeting of the Westside Musical and Literary Society, January 28, the musical features were songs by Miss Martha Garvin, Miss E. G. Platt, Miss Laura Burdette, J. H. Rawlinson, J. A. Thomson and R. E. Gulnac. The instrumental soloists were W. J. Matthers, violin; Miss Janet Brinckerhoff, piano, and Charles Thomforde, 'cello. Miss Alida Nixon and Miss Brinckerhoff were accompanists.

**Minneapolis, Minn.**—The regular meeting of the Ladies' Thursday Musicale was held February 4 at the Unitarian church. The program was given by Miss Mabel Augustine, Miss Irene Wood, Miss Olga Johnson, Miss Stoddard, Miss Katherine Gibbs, Mrs. D. M. Weishoon, Mrs. F. W. Emmons and Miss Mabel Runge.

**Minneapolis, Minn.**—The Sunshine Glee Club gave a concert January 27 in Johnson School of Music, under the direction of its leader, Mrs. Cleone Daniels Bergrens. The club was assisted by Mrs. Lillian H. Wakefield, Mrs. Ernest E. Jones, Wm. W. Norton, Miss Grace Ulmer, W. Walter Ellis, Trafford Jayne, Inez Marston, Mrs. Louise Park and J. F. Fraser.

**Columbus, Ohio.**—The Women's Musical Club held its regular recital January 27. Mrs. E. E. Fisher, Miss Robinson, Miss Hertenstein, Mrs. Edith Sage McDonald, Miss Katharine Gleason, Miss Krumm, Miss Michel and Albert Armbrustes were the soloists.

**Aurora, Ill.**—The Symphony Quartet gave a musicale January 27 at the home of Miss Mattie Hobbs in Galena street. This organization, which has not been before the public during the past season, is composed of Misses Mattie Hobbs, Alice Doty, Kathryn Howard and Frederick Henke.

**Denver, Col.**—Miss Routt, Mr. Borstandt, Miss Evelyn Crawford and Miss Glenn Priest were the soloists for the Tuesday Musical Club recently.

**Philadelphia, Pa.**—On February 9 the Choral Society of the Protestant Episcopal Church of the Holy Spirit gave their tenth annual concert in Witherspoon Hall under the direction of Herbert M. Boyer. The soloists were George N. Dundas and Dr. George S. Saylor.

**Galveston, Tex.**—The annual concert of the Ladies' Musical Club was given February 1. The soloists were Herbert Witherspoon and Miss Homoiselle Randall.

**Tecumseh, Neb.**—A new organization, the Tecumseh Musical Club, has been formed and the following officers elected: President, Miss Mary McCrosky; vice president, Mrs. E. M. Cramb; corresponding secretary, Mrs. B. E. Seaver; treasurer, Mrs. C. M. Wilson; librarian, Miss Mae Corbin; program committee, Mrs. J. L. Chamberlain and Mrs. J. S. Arnup.

**Marion, Ind.**—The program given by the Morning Musical Club February 2 was participated in by Mrs. H. A. Ford, Miss Kersey, Miss Emily Goldthwaite, Miss Patton,

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Mrs. Charles Barley, Mrs. Doria Tracy, Mrs. Bert French, Mrs. Minnie Murdoff Kimball, Mrs. George Gemmer, Mrs. B. C. Dale, Miss McKinney and Mrs. L. P. Hess.

**San Jose, Cal.**—The Young Woman's Club entertained recently at the home of Miss Dorothy Cain on North Third street. The program was arranged by Mrs. Amy Gregory-Blanchard, chairman.

**St. Thomas, Ontario, Canada.**—"Elijah" was given January 29 under the conductorship of J. H. Jones.

**Richmond, Ind.**—The Musical Club gave a recital February 3, the program being in charge of Miss Alice Knollenberg. Miss Besselman, Miss Myrick, Mr. Taggart, Miss Elizabeth Hasemeier, Carl Bohm, Miss Kehlenbrink, C. K. Chase, Mrs. McCabe, Mrs. Reeves, Miss Eggemeyer, Mrs. Marvel, Mrs. Downing, Mrs. Earhart and Mr. Krone were soloists.

**Madison, Wis.**—The Sarasvati Club, a new musical organization, met at the home of Miss Kate Chittenden recently.

**Tipton, Ia.**—The Treble Clef met with the Misses Barger at Miss Smith's studio January 25. Mrs. McBurney, Miss Dorcas, Miss Culver, Miss Barger, Miss Smith, Miss Rhodes and Miss Jessie Van Metre were the soloists.

**Westfield, Mass.**—There was a pleasing musicale recently at the home of Mr. and Mrs. A. M. Schappa, on State street, when the Tuesday Morning Club and their friends, to the number of about seventy, were entertained. Mrs. Schappa was assisted by Mrs. Ida Gaylord, of Springfield, pianist, and Mrs. Sample, of Springfield, vocalist.

**Louisville, Ky.**—Unless the plans fail, it is quite likely that Louisville can soon lay claim to one of the best musical institutions in this country, differing somewhat from those maintained in larger cities. A letter signed by A. R. Cooper, president of the Philharmonic Society, and Andrew Broadbudd, president of the Musical Club, gives official announcement of the merger of these two societies for the purpose of giving several big musical performances this season.

**Elgin, Ill.**—Mrs. George Cook entertained the Travel Class recently. The time was devoted to a musical program, Mr. and Mrs. Cook and Miss Browning furnishing the music. Mrs. O. A. Chappell read a paper concerning several famous composers. Vocal and instrumental selections by Mr. and Mrs. Cook were from Russian and Polish composers.

**Lawrenceburg, Ind.**—Despite the weather the recital at St. Cecilia Hall January 21 was well attended. Miss Isherwood and Miss Schneider were the piano soloists of the afternoon. The vocal numbers were given by Mrs. Miller, Mrs. McKinney, Miss Kimmel and Miss Corbin. A pleasant surprise of the afternoon was a piano solo by Miss Elsie Cook, of Battle Creek, Mich., who is visiting in this city and who was a former member of the St. Cecilia. The program closed with a piano quartet by Miss Isherwood, Miss Adler, Miss Schneider and Miss Hodel. The recital given January 28 was in charge of Mrs. Cook.

**Lewiston, Me.**—The Clef met at the Musical Union studio January 22. The program was interesting as it took up Shakespeare music. The list follow: Miss Margaret Walsh, Miss Helen Winslow, Mrs. Florence Nevins, Miss Exella Blouin, Miss May Pottle, Miss Helen Conant, Mrs. Maude Morey, Miss Winslow, Miss Barker, Mrs. Stevens and Mrs. Skillings. In the absence of the other officers, the treasurer, Miss Ellen Moseley, acted as president, and Mrs. Maude Morey, secretary. Mrs. James Walsh was elected an active member, and Miss Grace Longley to fill Mrs. Samson's place.

**Wilkesbarre, Pa.**—The annual midwinter concert of the Concordia Society took place on January 25. The soloists were Mrs. W. Alexander, piano; Miss Agnes Noll, soprano; Miss Ada Burnaford, contralto; M. L. Roth, basso.

**Jacksonville, Fla.**—In their rooms in the L'Engle Building January 20 the Phoenix Club gave a musicale complimentary to its president, Leopold Furchgott. Arion Quartet, Prof. William Meyer, Mrs. I. A. Zacharias, Mrs. Alexander Sabel, Mr. Smith, Windsor Orchestra and Mrs. Edna Smith Morrison took part in the program.

**Fayette, Mo.**—Recently many friends and students of Howard Payne College met in the chapel and discussed the

prospects of organizing a mixed choral. There were twenty-five members, who, with Miss Martinowski as director, decided that the meetings should be held twice a week, on Tuesday and Thursday evenings, in one of the society halls of Howard Payne College.

**Columbus, Ohio.**—The Women's Musical Club gave a program January 20. The pianist was Miss Katharine Gleason, organist at St. Joseph's Cathedral; Miss Louise Krumm, in two trios; Miss Krumm, violin; Miss Michel, piano; Otto Armbruster, cello; Mrs. E. E. Fisher, contralto, and Mrs. Edith Sage-McDonald, soprano.

**Albany, N. Y.**—A musicale was given January 23 at the home of Mrs. Augustus S. Brandow, in place of the regular meeting of the Semper Fidelis Society. The program was in charge of Miss Jennie Lansing. Mrs. Francis Carrier, Mrs. Robert M. Eames, William H. Verbeck, Mrs. Walter Van Guysling, Jr.; Mrs. Eloise L. Batchelder, Robert M. Eames, with A. Lansing at the piano, gave the program.

**Portland, Ind.**—The Musical Club held a meeting January 23, with Miss Edith Holmes, East High street. The program was given by Miss Linda Mathias, Mrs. N. G. Faul, Mrs. D. M. Baker, Edith Holmes, Dolly Henly, Pearl Adams, Jesse Harb. The subject for the afternoon's program was Gounod and Wagner.

#### The Manuscript Society Concert.

THE sixth concert at Aeolian Hall next Monday evening, March 7, will have the following program of chamber music: String Quartet, H. Brooks Day; "O Paradise," J. Lewis Browne, Miss Martha Henry and James Nuno, with violin, viola, organ and piano accompaniment; Sonata for piano and violin, B. H. Gebhardt, the composer, and Carl Venth; songs, Laura S. Collins, sung by Perry Averill; String Quartet, C. C. Müller. The next social musicale takes place March 28.

#### H. Brooks Day's Organ Recital.

AT St. Michael's P. E. Church, 217 High street, Brooklyn, where Mr. Day is organist, he concludes his series of recitals tonight, a program of French composers, as follows: Offertoire in D flat, Salome; Serenade, Widor; Andantino, Chauvet; Sonata in D minor, No. 1, Guilman.

## QUESTIONS AND ANSWERS.

It Goes.

NEW YORK, February 23, 1904.

To The Musical Courier:

In one of your recent issues you speak of "critics, not music lovers." Was not that distinction an oversight?

Very truly, JOSEPH DEMING.

No!

Bayreuth.

February 23, 1904.

To The Musical Courier:

Will you kindly give me what information you possess in regard to the Wagner festival in Bayreuth this summer. Also information regarding summer schools of music in Berlin, Dresden or other German cities, or addresses of piano professors who are teaching during the summer, and oblige yours very sincerely, MABEL RANDALL.

For Bayreuth information see the editorial column in this issue. Nearly all the German conservatories are open until the beginning of August. We are sorry not to be in a position to furnish addresses. In our advertising columns may be found the cards of many excellent foreign teachers.

#### Richard Strauss Dates.

SOME of the pending dates for Richard Strauss are as follows:

March 3—Orchestral concert, Carnegie Hall, New York.  
March 4 and 5—Orchestral concert, Philadelphia Orchestra, Philadelphia.

March 7 and 8—Orchestral concert, Philadelphia Orchestra, Boston.

March 9—Orchestral concert, Carnegie Hall, New York.

March 10—Orchestral concert, Cleveland, Ohio.

March 11 and 12—Orchestral concert, Pittsburgh.

March 14—Recital, Morgantown, W. Va. (a remarkable exhibition of what can be accomplished by an educational institution).

March 16—Last New York Orchestral concert, Carnegie Hall.



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# Chicago.

CHICAGO, ILL., February 29, 1904.

**m**

MISS BLANCHE SHERMAN, the young pianist, who made her American debut with the Chicago Orchestra Friday afternoon, is a Chicago girl, and all of her earlier training was received in this city. Her exceptional talents attracted the notice of Theodore Thomas, and a benefit concert was arranged for her by the orchestra in the fall of 1898, enough money being realized to enable her to study in Europe for two years. Of this time she spent one year with Poldini and one with Leschetizky. How earnestly she studied and to what good purpose was shown by her performance of Friday afternoon. To great natural gifts she has added all those mechanical acquirements that pertain to the mastery of her instrument. A fine and sympathetic tone, well schooled fingers and wrists and more than ordinary strength and endurance were shown in Tschai-kowsky's great B flat minor Concerto. If the enormous demands of this work in point of strength and bravura were not fully met by her, at least she brought out all the poetic and musical content of the work to even better advantage than do most pianists who follow the obvious and conventional interpretation.

In the second movement Miss Sherman was altogether satisfying, and even in the overwhelming first movement she did not make the impression of one laboring with a task too great for her. She cleverly contrived to make the work seem easy for her, even where it was most difficult. But to the musician her moderate tempi, her constant emphasis of the poetic rather than the dramatic elements, and her inability to sustain a great fortissimo showed clearly that she was not yet equal to the Tschai-kowsky Concerto. Either of the Chopin concertos would have shown her to much better advantage, for her temperament and technic are just suited to them. As it was her performance was most creditable, the unwise choice notwithstanding, and it is safe to predict great things for her future. She was kindly received by the audience, and gave as an encore a Mendelssohn Etude.

The orchestral part of the program contained Tschai-kowsky's E minor Symphony; the Symphonic Variations by Frederick Stock, assistant conductor of the orchestra, and two numbers from "Tristan and Isolde."

Of these the Stock Variations awakened the most interest, not only because they were heard for the first time, but by reason of their musical excellence as well. One would expect Mr. Stock to show complete familiarity with the orchestra. His work, however, showed much more than some very clever instrumentation. The theme is fine, and it is very cleverly treated in some twelve variations which give every evidence of scholarly musicianship coupled with unusual natural gifts. One has come to expect in a set of variations an exhibition of the composer's technic, so to speak. But Mr. Stock did much more than

merely to juggle with his theme. His twelve variations are twelve different moods, graphically painted in tones.

"ELIJAH" BY APOLLO CLUB.

The 166th concert of the Apollo Club presented for the first time in many years, in Chicago, Mendelssohn's "Elijah." Assisted by the Chicago Orchestra and six soloists, all of whom were adequate, and two of whom at least realized all the possibilities of their respective roles, the splendid chorus of 400 voices gave the best performance from every point of view that the present writer has ever heard from the organization. Not only was all the work of the chorus admirably accurate but the dynamic shading, the precision of the various entrances, the fine rhythmical swing, and most of all the lightness and surety of the softer parts were especially praiseworthy.

Pre-eminent among the soloists was Gwilym Miles, who, though suffering from a severe cold, gave a most dignified interpretation of his role. Splendidly equipped both vocally and temperamentally, he is without question one of the foremost oratorio singers before the public.

Mrs. Caroline Hardy, the soprano, made her first appearance in Chicago in oratorio. She has a very beautiful voice, fresh, clear and perhaps just a trifle cold in quality. For this she more than makes up in the exceptional warmth and abundant temperament of her interpretations. Her climaxes were highly dramatic, and she entered into the devotional spirit of the work with rare sympathy. The tenor, E. C. Townes, is an experienced and reliable singer, who approaches his task with admirable assurance. He, too, was in bad voice on this occasion, and perhaps for that reason was obliged to force some of his climaxes. But his interpretation lost nothing in manliness and vigor on that account. Mrs. Eleanor Kirkham, the contralto, displayed a voice of pleasing quality.

PAUL MEYER, VIOLINIST.

At George Hamlin's popular concert Sunday afternoon, at the Grand Opera House, Paul Meyer, second concertmaster of the Chicago Orchestra, was heard for the first time in solo. There seems to be no good reason why Mr. Meyer should not have been accorded the appearance with the orchestra which custom has decreed is due the second concertmaster. His performance at Mr. Hamlin's concert proved him the possessor of more than ordinary technical facility, to which may be added that far more important quality, a beautiful tone, which is clean, fine and capable of much modulation. His interpretations are authoritative and convincing, and he revealed a wealth of temperament guided and controlled by excellent taste and musicianship. Mr. Hamlin added to the program several numbers, which were given with his accustomed taste and finish.

THE DRAKE QUARTET.

The second chamber concert by the Drake String Quartet took place on Monday evening, February 22. The assisting artists were Miss Emma Housch Dawdy, contralto, and W. E. C. Seeboeck, pianist. A worthy pro-

gram was presented, which comprised as ensemble numbers the Schubert B flat Quartet, Saint-Saëns' Sonata for piano and violin, op. 75, and a very interesting and worthy quartet by Adolf Weidig. Miss Dawdy was heard in three songs, Schumann's "Er der Herrlichste von Allen," "Where Corals Lie," of Elgar, and Strauss' "Zweignung." She revealed a well schooled voice of exceptional richness and warmth. A slight tendency to too much repose, not to say repression, will doubtless be overcome with more experience before the public. She made a most favorable impression.

EMIL LIEBLING'S RECITAL.

Music Hall was well filled on Thursday evening, February 25, when Emil Liebling gave his annual recital. Mr. Liebling presented a lengthy program which contained, beside three of his own compositions, at least two works so seldom heard in recital as to be novelties. These were Etude in F, of Neupert, and Mr. Liebling's arrangement of the Larghetto from the Henselt Concerto. Nor was the rest of the program in any way trite or hackneyed. Opening with the Beethoven Sonata, op. 27, No. 1, a very beautiful Sonata and one too seldom heard, there followed the Schumann "In der Nacht," from the "Fantaisiestücke"; the Neupert Etude. The seldom played Nocturne in F, of Chopin, and the C sharp minor Scherzo formed the next group, and the Liszt "Sonnet de Petrarca" in A flat, Raff Fantaisie-Polonaise, and Rubinstein A minor Barcarolle and Gavotte formed still another attractive number. Next came Mr. Liebling's own compositions, and very charming and graceful they were, especially as he played them. Of the three perhaps the most serious was the "Romance Dramatique." It is especially full of attractive melodies and works up to a very effective climax. The Menuetto Scherzoso was equally pleasing, though somewhat lighter and less pretentious, and the Mazurka de Concert was both brilliant and clever; in short, quite characteristic of Mr. Liebling. The Larghetto of Henselt and the Schytte Polonaise in E closed the program.

A MOLIÈRE REVIVAL.

What James O'Donnell Bennett, of the Record-Herald called "the most important event of the week" was Hart

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Conway's production of Molière's "Le Malade Imaginaire" at the Studebaker Theatre, Thursday, by members of his classes in the Chicago Musical College School of Acting. Mr. Conway set a worthy example in producing this important work, and he was accorded handsome recognition by the dramatic editors of the daily press. The public was no less warm in its appreciation of this, the last work of "the French Shakespeare," and followed the play with keenest interest. The performance was one of unusual work and revealed some very promising talent among the members of the cast. Of these Franklin P. Bendsten, in the part of the "invalid," and Miss Nellie Hart, as the clever and irrepressible maid, easily carried off the honors. The performance of either would have done credit to many a professional actor. Mr. Bendsten portrayed the querulous hypochondriac with fine shading and much whimsical humor. Miss Hart's Toinette was full of spirit and intelligence.

#### KARL RECKZEH'S RECITAL.

Music Hall was filled Saturday afternoon, the occasion being a piano recital by Karl Reckzeh, of the Chicago Musical College faculty. Mr. Reckzeh's program was a worthy one and sufficiently proclaimed his very serious artistic intentions. It followed the time honored chronological arrangement which, after all, seems to be the most satisfactory. Opening with the Bach-Tausig D minor Toccata, there followed the Beethoven-Waldstein Sonata, Schumann's "Carnaval" and the Second Legend and Spanish Rhapsodie of Liszt. Mr. Reckzeh was in excellent form and his playing fully up to the high standard of artistic excellence which his previous performances have established. He has grown greatly, technically, during the past year, but he makes no insincere display of his added mastery of the instrument. Rather he suppresses all tendency to temperamental and technical exaggerations and follows conscientiously the intentions of the composer as he perceives them. Thus in the first movement of the Beethoven Sonata, and in many of the charming episodes of the "Carnaval" his interpretation was not only pleasing but authoritative and convincing as well. Perhaps his best results were attained in the Liszt "Legend," where his temperament had freer sway in the fine dramatic climaxes of the work, and his unusually fine and expressive tone was heard to excellent advantage.

GLENN DILLARD GUNN.

#### CHICAGO NOTES.

##### Vernon d'Arnalle.

Vernon d'Arnalle has been so much in demand for February that he has had to cancel all out of town engagements. Among the society patrons of music he has been the lion of the day, and in his work of illustrating Wagner,

as well as his historical recitals, he has won for himself the enthusiasm and respect of all who have heard him. His dates are as follows: February 1, "Götterdämmerung"; 5th, musicale at Mrs. Potter Palmer's; 6th, recital; 8th, "Tristan and Isolde"; 10th, musicale; 11th, concert at New England Church; 15th, Meistersingers; 16th, historical song recital, No. 1; 19th, recital of mediæval folksongs; 22d, "Parsifal"; 25th, Fortnightly Club; 26th, song recital at Mrs. Russell Tyson's; 26th, song recital at Highland Park.

#### Steindel and Hamlin.

Mr. and Mrs. Bruno Steinidel presented the following program at George Hamlin's Sunday afternoon concert at the Grand Opera House, February 28:

Sonata, op. 8 (new), piano and 'cello.....Dohnanyi  
Mr. and Mrs. Bruno Steinidel.

Love and Spring.....Franz  
The Butterfly's in Love with the Rose.....Franz  
Slumber Song.....Franz  
Spring and Love.....Franz  
His Coming.....Franz  
George Hamlin.

Variations Symphoniques.....Boëllmann  
Mr. Steinidel.

Morning Hymn.....Henschel  
Murmuring Zephyrs.....Jensen  
My Ladye.....Gilchrist  
Orchard Gossip.....Colburn  
Nocturne.....Nevin  
Mr. Hamlin.

Introduction and Andante.....Luebeck  
Rondo.....Boccherini  
Scherzo.....Goëns  
Mr. Steinidel.

#### Germania Club Concert.

The fifth promenade concert at the Germania Club, Sunday afternoon, February 21, presented a program of unusual worth, which, in spite of the unpleasant weather, attracted a large number of the club members and their friends. A double quartet recruited from the Germania Männerchor, under the able tuition of Hans von Schiller, musical director of the Männerchor, had prepared two numbers, "Ständchen" of Abt and "Jäger's Falsch Lieb" and "Schatzere Klein," two charming German folksongs, which were among the most enjoyable numbers on the program. Two piano numbers by Mrs. Florence Wells-Metz were announced on the program, but Mrs. Metz was unable to appear, and in her place Mrs. Bernya Bracken Gunn played "Papillons," op. 2, of Schumann, and Liszt's "Cantique d'Amour," two works sufficiently serious to be in place on any recital program, and of such difficulty that they would tax the technical equipment of many older and more experienced artists. Mrs. Gunn proved herself fully equal to all technical demands of the works, and showed further a strength unusual in a woman and a breadth and virility of interpretation that implied a highly developed musical intelligence. To all those more serious qualities she added a truly feminine charm and grace which

found expression in the quieter and more poetic moments of the "Papillons." Her work throughout was marked by tonal beauty, a virtue which was shared by little Miss Mary Law, an artist pupil of Emile Sauret, who played Vieuxtemps Ballade and Polonaise for violin, and "Canzoni" and Mazurka by her master, Sauret. Miss Law played with temperament, enthusiasm, fine control, and with a refined phrasing and shading that emphasized all the poetic and musical elements of the very grateful works she chose. Her success with the audience was instantaneous and complete.

#### John B. Miller.

John B. Miller, whose appearances in concert and recital this season, in Chicago and other cities, have attracted much attention, is a tenor with a beautiful voice and can do more than vocalize. He is a musician of taste and intelligence, and his interpretations of German lieder are exceptional. He is just now very busy, and in addition to a large class at the Chicago Musical College, he is filling many engagements in neighboring cities.

#### Reisenauer and Ganz.

On March 24 and 27 Alfred Reisenauer will give two recitals in Music Hall under F. Wight Neumann's management. He will be preceded by Rudolph Ganz on the afternoon of March 6, who presents a program on which he was heartily congratulated by Mr. Reisenauer, who, when he saw it, said that he did not expect to find in the West an artist who could play such works.

#### Mary Wood Chase.

Among the dates recently filled by Mary Wood Chase were recital engagements at Topeka and Lawrence, Kan., filling a return engagement at Lawrence within the week. Other engagements announced are: Polytechnic Society, Chicago, February 19; University Congregational Church, Chicago, February 26; Appleton, Wis., March 4; Quadrangle Club, Chicago, March 17.

A recital tour including five or six dates in the Northwest is also pending, while in June she will play before the New York State Music Teachers' Association. Miss Chase

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is just completing material for a work on "Technic and Interpretation," which Oliver Ditson & Co. have accepted and will publish soon.

All this, together with several days' teaching at the Columbia School of Music, makes her one of the busiest musicians in Chicago.

#### American Conservatory Notes.

On Saturday afternoon, March 5, Howard Wells will give a recital with some of his advanced pupils at Kimball Hall, assisted by pupils of Mme. Ragna Linné.

The recital given by advanced pupils of Victor Garwood last Saturday afternoon was remarkably fine, some of the playing being creditable even to professionals. W. F. Gaskins, baritone, who assisted, appeared for the first time in American Conservatory recitals. He has an excellent voice, which he uses very well, and he possesses also considerable temperament.

#### A Pupil of Mrs. Durno-Collins.

Miss Marie Edwards, a very talented little pupil of Mrs. Jeanette Durno-Collins, who, in spite of her youth, has already had many excellent professional engagements, will play a recital at Mrs. Collins' Piano School on Friday evening, March 4.

#### Ganz in Springfield.

Rudolph Ganz scored another great success in his recital in Springfield, Ill., February 9. The papers reviewed it as follows:

Between 500 and 600 people listened at the First Christian Church last night to one of the most charming programs ever rendered in Springfield at a musical recital.

Mr. Ganz is one of the most artistic performers on the piano it has been the pleasure of a Springfield audience to hear. His movements are graceful and his touch both firm and delicate. The selections last night were of a high order, and embraced soft melody, rich coloring, beautiful tone pictures and brilliant bursts of triumphant music. The "Chapel of William Tell" was especially rich in its scheme of tone coloring, and the grand strains of "Isolde's Love-Death," from Wagner's "Tristan and Isolde," was

a fitting final to the evening's entertainment. But even then the audience refused to be satisfied, and Mr. Ganz was compelled to play an encore, something unusual at the close of a performance.—Springfield State Register, February 10, 1904.

Mr. Ganz produced many of his best effects by a judicious use of the pedals and a strong, vigorous touch. He pleased by the volume of his tone production in the two compositions from Beethoven and the Chopin Scherzo in C sharp quite as much as he charmed his listeners in the Liszt numbers. There was hardly one in the audience who did not speak of his last number, "Isolde's Love-Death," by Wagner-Liszt, and when the program was completed the audience still sat and made no motion to fasten their wraps and depart. Mr. Ganz, therefore, gave another number.—Springfield News, February 10, 1904.

The difficulties were not once apparent to his auditors. But the depth of his inspiration, the straightforward and distinctly masculine style, and the infinite grace of it all were everywhere in evidence in their own order. In truth, the excellencies of the pianist's style are multitudinous. A recital of so much quality is seldom enjoyed, even in metropolitan cities.—Springfield State Journal, February 10, 1904.

#### The American Violin School.

The Prague Dalibor of February 5, 1904, has this to say of the American Violin School:

"At the American Violin School, directed by Joseph Vilim, another concert was given on January 19, 1904, which demonstrated Mr. Vilim's ability as a great pedagogue of the violin. We must praise highly his successes, his methods, his conscientiousness, his work in general with his pupils, both advanced as well as beginners. The program again on this occasion introduced numbers plainly showing the high aim of Mr. Vilim's efforts."

#### Edward Strong's Engagements.

MR. STRONG is soon to sing "The Swan and the Skylark" in New Britain, Conn.; "Elijah," "Hiawatha" and acts one and three of "Faust" in Watertown, N. Y.; "The Crucifixion" at St. Nicholas Church, New York, Good Friday.

#### A Concert by Mr. and Mrs. Marum.

MR. AND MRS. LUDWIG MARUM will have the assistance of well known artists at their evening of chamber music and song in Mendelssohn Hall Friday, March 4. The program will be:

Quartet, A major, op. 26.....Brahms  
Songs—  
Das Veilchen.....Mozart  
Wohin.....Schubert  
Aufträge.....Schumann  
Geisternähe.....Schumann  
Mrs. Marum.

Songs—  
Kornblumen.....R. Strauss  
Himmelsboten zu Liebchens Himmelsbett.....R. Strauss  
Heimweh.....Hugo Wolf  
Mrs. Marum.

Sonata, G minor, op. 13 (piano and violin).....Grieg  
Messrs. Epstein and Marum.

Songs—  
Ein Kuss von rothem Munde.....Wetzler  
Frau Nachtigall.....Thuille  
Spinnerlied.....Thuille  
I Will Give You the Keys of Heaven.....English county song  
Mrs. Marum.

H. H. Wetzler will accompany the songs.

#### Handel in Washington.

A BRONZE bust of Handel, the composer, was tendered Congress last week by the Commissioners of the District of Columbia. The bust was awarded to the United German Singing Societies of Washington in a contest at the National Saengerfest in Baltimore. The societies presented the bust to the District of Columbia, and it is desired to have it placed on a Government reservation in Washington.

At a late concert at the Leipsic Palm Garden two manuscript works of the Budapest composer, Major, were produced. They were the Symphony No. 4, op. 40, and the cello Concerto, op. 44, performed by Jacques von Lier.

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## ORGAN STUDY.

By WILLIAM C. CARL.

"Il faut toujours travailler," was the injunction frequently given by Mr. Guilmant during my student days in Paris, and his "Il faut toujours chercher quelque chose de nouveau," was a constant inspiration for work and incentive to do more. If an organ student wants to succeed, the keystone of the situation is "work." This must be his motto, and he should not flinch from it as long as life lasts. Why are so few of the young men and women who come to the musical centres of learning each year, both in Europe and America, heard from? And how small the number of those possessed with talent who ever attain a prominent place in the musical world! There must be a cause, and it is easily solved. In the study of the organ, systematic detail work should be adopted from the start, with the same care for a thorough knowledge of the foundation principles adhered to as in other branches of the art.

My experience has demonstrated that the gaining of independence between hands and feet is in a large measure lost sight of while the matter of touch is frequently left to the discretion of the student himself. The art of registration and the ability to perform a certain number of pieces to the neglect of the all important foundation principles, are too often first attended to. Surely, a builder would not think of erecting a house without a firm foundation. Why should the organist? In the study of the piano, violin, voice, &c., much time is constantly spent on the technic of

each. Why not on the organ? It is equally important. I consider, first of all, that the true legato touch should be mastered, and that it should be clear and even in quality. Independence between hands and feet must be insisted upon, and studies given to insure it. Then let the student progress, doing a large amount of trio and etude work, leading up to Bach, Handel, Mendelssohn and the other master writers. Phrasing, accentuation, the use of the balance swell pedals, &c., should all receive their due share of attention when the time arrives for their application.

Nor is this all. The theory of music including form, analysis, history, organ tuning, as well as harmony, counterpoint, extempore playing and orchestration must be mastered and included in the course. Organ construction should be understood, and musical literature not neglected. Every detail of service playing, accompanying and conducting must be shown. The matter of registration is kept too prominently in the mind of the student during the first year, when the time should be employed in acquiring a firm touch—the close knitbound legato, so difficult to attain.

Again, there must be concentration. More thought should be used. The mind must be centred upon the work. Otherwise, with the manifold mechanical appliances in a modern organ, the player will lose sight of the most important points in the endeavor to gain a general effect. It is quite right to produce effects, but this cannot be done legitimately and with artistic finish until the ground work has first been mastered. Students frequently apply for a few "finishing lessons," only to find themselves devoid of the first principles which govern organ playing; thus they

are obliged to make a fresh start and do what should have been gone over years before. Sufficient time must be given to practice, and the instructor should always indicate, as nearly as possible, how to employ it to the best advantage.

Organ playing is coming to the front, and thorough, competent organists are in demand for both the church and in recitals. It is easier to be a superficial player on the organ than on any other instrument, and more difficult for the average listener to detect this superficiality. With concentrated, systematic work we shall have more competent organists, who will not only succeed, but be an honor to the profession they are striving to enter.

## Jessie Shay in Ensemble.

THE following lines from criticisms in the New York daily papers refer to Miss Jessie Shay's performances at a recent chamber concert in Mendelssohn Hall:

Miss Shay gave the piano part of the composition expression and color, and played with fine precision and clarity, yet she never made herself unduly prominent. This was good, sound ensemble playing.—The Press, February 12, 1904.

Miss Shay's share in the suite was, as might have been expected from her fleet fingers, accurate and tasteful.—The Herald.

Miss Shay's technical ease and her judicious appreciation of tonal balance provided a secure and efficient partner for Mr. Kaltenborn in the Schütt Suite for piano and violin.—The Mail and Express.

The pianist was Jessie Shay, who played her share of the evening's music with crisp facility.—The Sun.

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## ADA CROSSLEY IN MELBOURNE.

HERE is an Australian press notice of the great contralto's success in her native land:

The scene at the Town Hall on Saturday evening, when Miss Ada Crossley made her professional reappearance in her native state, was a magnificent and moving spectacle. The immense hall was thronged with an audience that was headed by His Excellency the Governor-General and Lady Tennyson, with the Lord Mayor of Melbourne and Lady Gillott and Lady Madden, while in all directions the eye could distinguish leading representatives of every profession in the community and every section of society. To the vast majority of the assembly Miss Crossley was already an established favorite, and nine years ago they had applauded and assisted the resolve of their young and ambitious compatriot to win a wider renown in the art centres of the Old World than was possible, however talented the aspirant might be, in the artistically restricted sphere of her native land. In the interval she has achieved eminence and fortune in England and America, where she has now more than one rival for primacy in popular favor as a ballad and oratorio contralto. The personal popularity of former years was enhanced by the people's pride in their favorite's fame. The welcome she received on her reappearance in the scene of her earlier and immature successes was consequently of the most enthusiastic character. In the circumstances Miss Crossley very naturally betrayed signs of deep emotion, as she stood, supporting herself by a chair—for she is still incommoded by the effects of her recent accident—and bowing to the plaudits and cheers of an audience, every member of which was either a friend or an admirer. She had some difficulty in conquering her feelings and in beginning her first number, the great contralto air of *Giordano*, so reminiscent of Gluck, entitled "Caro mio ben," and it is only recording the obvious thing to say that the singer did not do herself quite justice in the rendition. But she completely recovered herself for the unavoidable encore. The tempest of applause and the abundance of floral offerings seemed to beget in her complete composure. But when the audience insisted upon a second encore, and the overstrung artist attempted to sing them "Home, Sweet Home," all her pent up emotions found issue in a crisis of tears, and she was compelled to leave the platform. On certain occasions that inevitable and immortal ballad is nothing but a brutal assault upon the feelings. It was so on Saturday evening, and to have resisted its insinuating attack the artist, whose nature is profoundly emotional, would need to have been endowed, to use Mark Twain's simile, "with a sublimity never approached by men, and rarely surpassed by statues." In the circumstances Miss Crossley desisted for the time being from her effort, and the concert was continued by the two young instrumentalists of the company.

Viewing in retrospect Miss Crossley's work on Saturday evening, it should not be difficult to arrive at an approximately accurate estimate of the reasons for her exalted position as a concert contralto. The training and development of her voice have been absolutely perfect. In her singing on Saturday whatever might be perceptible in a test scale, it was not possible to detect any break in the registers. The tone was beautifully even throughout. Further, the management of her voice in all the gradations of tone was extremely successful, from the full voice to the faintest pianissimo, while her diction in English was a delight to all cultured ears, and in foreign tongues—she sang also in Italian, German and French—the accent and enunciation, while perhaps not faultless, were excellent. Each syllable, however subdued, was not only audible in the remotest corner of the auditorium, but was given an appropriate and telling expression. In this respect, as in her perfect phrasing and breathing, Miss Crossley recalls such supreme models of English ballad singers as Charles Santley and Edward Lloyd. Like them, also, Miss Crossley possesses that indefinable and fugitive quality which is called style. In art, as in literature, this is largely a matter of temperament, but not altogether. In art, as in literature, to be a great stylist, the technique, the mode of expression, must be transfigured with the personality of the individual. It is not enough to sing with flawless accuracy to be a great singer any more than it is enough to write with flawless grammar to be a great writer. The most salient characteristic in nearly all professional singing nowadays is its flat correctness and commonplaces, its lack of any distinction. The artists sing according to tradition or according to teaching.

Habit to them is all the test of truth,  
It must be right—I've done it from my youth.

There is no personal note, no individual elegance, in a word, no style in their work. Miss Crossley, apparently, is among the rare exceptions. Everything she sang on Saturday had the imprint of personality, the note of a peculiar elegance, the distinction of style at once easy, flowing, simple and sensuous. Some of the composi-

tions were trifles from a musical point of view; but in the rendering they were endowed with a dignity and distinction that made them acceptable as works of fine art. Nothing, we should say, has contributed more to the wide vogue of Miss Crossley as an artist than the power of endowing all she interprets with this precious quality of style, combined with considerable personal magnetism.

Miss Crossley's success on Saturday was achieved as an original interpreter of modern songs. The "Caro mio ben," despite the suppressed emotion of the artist, sufficed to show the wondrous change that European training had wrought in her voice and art, the smooth and sensuous excellence in the quality, the easy and natural method in the production. But it was in the encore, "Out on the Rocks," that the audience had their first taste of Miss Crossley's interpretative talent. The melancholy grace of the delivery, combined with the finest shades of expression, made a profound impression on the whole assembly. Upon her next appearance the singer gave, one after the other, five songs of somewhat varied value and character. The first and finest was "Von ewiger Liebe," by Brahms, the earlier portions of which were rendered with much tenderness; while the finale was worked up to an effective climax. Then followed "The Little Silver Ring," by Chaminade, an exquisitely delicate rendering, and "Phyllis et Corydon," arranged by Charles Willeby on an old minuet of Martini, which was sung with delightful archness of expression. The next two numbers were singularly happy selections. These were "Oh, That We Two Were Maying," by Ethelbert Nevin, and "The Four-Leaf Clover," by Willeby. The former is a very lovely setting of a somewhat hackneyed poem, and is written entirely for the lower register of the voice. It was the perfection of pianissimo singing, touched with the deepest sentiment. The pathetic last verse so appealed to her listeners that Miss Crossley gratified them by repeating it. Willeby's composition proved to be a pleasant trifle, charmingly sung. It greatly pleased the audience, who recalled the gracious singer until she again supplemented her numerous program pieces with "The Banks of Allan Water." The last number on the program was Edward German's attractive song, "Love, the Pedlar," given with a naive coyness that was irresistible. The concert was over and the hour was late, but the vast and delighted audience remained seated, eagerly clamoring for something expected, not to say omitted. There was no evading the demand or mistaking its intention. So Miss Crossley, bracing herself for the ordeal, returned and sang "Home, Sweet Home." It must have been a very considerable effort, indeed, and the thrilling ecstasy of emotion, allied with the absolutely perfect vocal art of rendering, made it one of the most memorable performances ever heard within the hall by her enraptured listeners.

The flowers presented to Miss Crossley on Saturday evening were unique in the history of public entertainments in Melbourne. In all, seventy-five distinct gifts were laid upon the platform, or twelve more than any artist has hitherto received in Melbourne, while for originality of design and diversity of arrangement and color they have never been approached. A striking design was the sun dial of pink and white heather, standing 3 feet high, which was given by Mr. and Mrs. Bland Holt. J. C. Williamson sent a graceful lyre of many colors, and the Royal Metropolitan Liedertafel was represented by a similar device, but of immense size, and carried out in crimson carnations. A large number of handsome baskets of flowers and shower bouquets were also tendered to Miss Crossley, the whole of the flowers completely filling a room at Menzies' Hotel. Attached to the various flowers received were cards from the residents of Berwick, the Metropolitan Liedertafel, the National Citizens' Reform League, the Eleventh Australian Eleven, the Stock Exchange Club, the Victorian Club, the Australian Church, the Melbourne Conservatorium of Music, the Austral Salon, six students of St. Vincent's Convent (Sydney), the Australian Women's Association, the Orpheus Society, the Melbourne Philharmonic Society, the Goulburn Lyric Club and the Commercial Travelers' Club. Mr. Harper, M. H. R., and Mrs. Harper, Armes Beaumont, Miss Maud Jeffries and many others.

Before 7 o'clock people began to collect at the Town Hall corner in order to catch a glimpse of Miss Crossley when she arrived. By 8 o'clock a couple of thousand people were standing about the corner, but, unfortunately, they were doomed to disappointment, for Miss Crossley came in a closed brougham, and had entered the hall

before anyone was aware of her identity. The people who had collected at the termination of the concert were more fortunate. Miss Crossley emerged from the hall after most of the audience had left, and was immediately recognized. As the crowd cheered Miss Crossley bowed and waved her hand in acknowledgment, and as she drove away called "Good night," in response to the cries of "Good luck, Ada," which arose on every side.—Melbourne Argus, October 5, 1903.

## ARTHUR HARTMANN'S NOTICES.

HERE are some press notices of the brilliant young Hungarian violinist:

Simultaneously in another hall took place the concert of Arthur Hartmann, who belongs to the French, or, rather, the Belgian, school of violinists. I was informed that he gave a really excellent performance, especially of Vieuxtemps' Concerto in D minor, a performance which must be the more highly rated that the player had suffered a slight injury to the forefinger of the left hand, on account of which he might have pleaded for indulgence. All the more readily, therefore, can we testify that even the abundant difficulties of Bach's "Chaconne" only served to show that not only was the artist quite firm in the saddle as regards execution, but also that his playing carried conviction with it.—Signale für die Musikalische Welt.

The soloists of yesterday evening, the vocalist Mme. Karolowa Max and the violinist Arthur Hartmann, found hearty and well deserved recognition. Mr. Hartmann is an excellent performer; though he is young, he played nevertheless with composure, confidence and understanding, and with perfect execution. His performances of the Concerto of Saint-Saëns, the Romanza, Wieniawski's, and the "Zigeunertanz," by Nachsz, as an encore, were received with loud applause.—Michael Hertz, in Kurjer Pozanny-Warschau.

The second subscription concert, held last Friday in the great hall of the Conversations House, under the auspices of the managing committee, was well attended, and was honored by the presence of the Grand Ducal party.

As soloist of this last concert we must mention first of all the violin virtuoso Arthur Hartmann, from Berlin.

This artist, who is in his twenty-first year, played the concerto in B minor by Saint-Saëns, a Berceuse by Fauré and "Scène de la Caarlas," by J. Hubay. The difficult concerto of the French composer showed the young violinist to be at the pitch of perfection as regards both execution and conception. Difficulties do not seem to exist for him: the fire of his inspiration seizes hold of his audience and carries them along with him, while his tender tones hold them spellbound. What a contrast between the second movement of the B minor Concerto and the Hungarian "Czardas"—the joyful gipsy airs!

Both artists were heartily applauded, while the Grand Ducal party honored them by entering into prolonged conversation with them.—Badische Landeszeitung, Baden-Baden.

As Arthur Hartmann was a violinist new to Vienna, there was but a sparse audience in the large hall of the Musical Society. Hartmann has a fine, even, well poised tone, while his bowing is extremely elegant. Three complicated concertos—Tchaikowsky, Lalo, Saint-Saëns—a pandemonium of difficulties, an inferno of up to date effects, a conglomeration of musical ornament, showed us Hartmann in a continual shower of lightning sparks and spirit shocks. That is his undisputed province. And now, as we critics are confessedly curious, we should like to hear him at work on some German piece.

The orchestra of the Concert Society, under Priill's leadership, accompanied extremely well, adapting itself admirably to the French style of the soloist.—Wiener Abendpost, November 21, 1902.

In the great hall of the Musical Society we recently made the acquaintance of a highly gifted young violinist in the person of

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## LETTERS TO AUGUST W. HOFFMANN.

**AUGUST W. HOFFMANN**, the pianist and composer, whose "Left Hand Etudes," based upon some of Bertini's studies, were published a year ago, has received from a number of prominent musicians in this country and abroad very fine testimonials. The work has been well received and is having a large sale. Below are several notable testimonials which Mr. Hoffmann has recently received:

August W. Hoffmann:

SIR AND DEAR COLLEAGUE—I have just finished reading your Etudes.

They are what I call beautiful and pedagogic music.

I send you my highest praises. Always yours,

I. MASSENET.

MY DEAR MR. HOFFMANN—I congratulate you upon the very successful accomplishment of your Left-Hand Etudes, based upon passages from Bertini's op. 29 and 32.

Your work is heartily to be recommended to all who are studying the piano as a thorough and efficient agent in special training and developing the muscles of the left hand. Moreover, the musical way in which you have reached the result largely enhances the value of the exercises and awakens the interest of the piano student.

Pupils who will carefully practice these etudes until they have them under thorough control will find it "real fun" to play them and will realize an ever increasing benefit, especially as regards the left hand. Yours very sincerely,

WILLIAM MASON.

MY DEAR MR. HOFFMANN—I have read with great interest your arrangement for the left hand of Bertini's Studies, op. 29 and 32.

This work is extremely ingenious. You have accomplished it perfectly as musician and consummate pianist.

It will certainly be of incontestable usefulness, both to pupils and young pianists.

I am happy to express to you my opinion, and I pray you to receive my cordial greetings,

RAOUL PUGNO.

## Augusta Cottlow's Notices.

**MISS AUGUSTA COTLOW** appeared Monday in Paterson, N. J., under the auspices of the Orpheus Club, and with her usual success. Miss Cottlow will be soloist this week with the Philadelphia Orchestra, when she will play the Tchaikowsky B flat minor Concerto. We append the following extracts from the Paterson press:

Miss Augusta Cottlow charmed all her hearers by her piano playing—soulful, intense when needful, and always technically faultless. She is a thorough artist, and her high metropolitan reputation was fully sustained here. She gave Brahms' Rhapsodie, op. 79; Chopin's Berceuse and Grand Valse, op. 42; Liszt's Etude in D flat major and Polonaise in E major, and "Walzesrauschen," the last named in response to recalls.—Press, Paterson, N. J., February 9, 1904.

When the directors of the Orpheus Club were selecting the visiting artists for their concert of last evening an angel must have directed their choice. \* \* \* Miss Augusta Cottlow delighted the

large and cultured audience which was present at the second concert. Miss Cottlow's work at the piano was of such high artistic merit, and given with such grace and accuracy, that she pleased even the most severe critics. Each of her selections was received with an equal degree of enthusiasm. They were varied in theme, some of Brahms', Chopin's and Liszt's most difficult compositions being given.—Guardian, Paterson, N. J., February 9, 1904.

## SOME POINTS WELL TAKEN.

(From the New York Times.)

To the Editor of the New York Times:

A most gracious tribute was paid on Sunday night to art in America by Mr. Corried and Herr Mottl, when a concert was given over solely to the performance of works by American composers.

In planning for this concert Herr Mottl, a foreigner, desired primarily to pay a compliment to the people he is visiting and to honor their composers. The writer knows that for weeks Herr Mottl has looked over dozens of songs and studied scores conscientiously and carefully; he has devoted as many rehearsals as possible to the works to be performed. Herr Corried enlisted the services of three of his best artists and of an American tenor. Herr Mottl asked some of the composers to conduct their own works.

When the evening came this celebrated conductor sat down at the piano and accompanied nine songs, besides leading the orchestra in all but two numbers. Surely it seems as though an evening of this kind would be enthusiastically heralded, largely attended, and at least amiably, courteously and pleasantly received by the critics.

Instead of all these manifestations of interest in our own composers and appreciation of Herr Mottl's intentions, what was the result? Very few newspaper notices in advance of the concert; an audience of moderate size in attendance; one of the composers whose name figured on the program asking that his compositions be not played, because "by giving such a concert you tacitly admit that we are too inferior to stand comparison with composers of Europe;" hardly one critic of note present at the concert, and as a result only a few newspapers remarked the concert the next day, and that in the most superficial manner. Those that did certainly did not recognize the spirit which lay behind the whole performance, nor did they give any intelligent idea of its merits.

Of course, all our American composers could not appear on one program, nor could each one that did appear be represented by his best works, for these were in most cases either too lengthy or too serious a nature for a Sunday night concert. \* \* \*

Certainly Mr. MacDowell's name was on this splendid list, and it is most deplorable that that gentleman should have taken the extraordinary point of view which he did. His being an American is surely not a disadvantage, any more than Chopin's being a Pole mitigates against our appreciation of his genius.

There is no reason why the appearance of an American composer's name on a program where there are only Americans should interfere in any way with his appearance on a program with composers of other nations.

As for the indifference of the public, that is a matter which concerns us all. Fortunately, for art's sake, the Sunday concert audience does not represent our real music lovers.

It is sad but true to relate that if Madame Sembrich or Madame Ternina had been announced to sing a "coon song" last Sunday evening, or Mr. Plancon had been given the opportunity of rendering "The Two Grenadiers" (even at an American concert!) people would have flocked to the Opera House. It remains but to add that there was an opportunity for music lovers and for those who wish to encourage what is best in American music to manifest their interest and to show Herr Mottl that what he considered worthy of performance they deemed worthy of attention. The critics, too, might have been less indifferent, and should have treated the concert in a very different manner.

The conclusion reached, then, is that we New Yorkers should begin to realize that we have every reason to be proud of our American composers, and that we cannot expect foreign countries to appreciate our musicians unless Americans themselves rally to their support. In the interest, then, of American music which we are glad to claim as our own, even if art belongs to all the world, let the American music lover not neglect that which is his own, let him cherish and nurture American compositions, assist in making them known and beloved in his own country, and then other countries will soon discover what musical riches are ours.—St. Cecilia Americana, New York, February 16, 1904.

## ETHEL CRANE UP THE STATE.

**APPENDED** are some criticisms on Miss Ethel Crane's singing in Binghamton, N. Y.:

Miss Ethel Crane, a young woman with a brilliant soprano voice, sang an aria from "The Queen of Sheba" for her first number. The song gave the singer excellent opportunities, which she grasped in a happy manner, rendering it in a most vivid, dramatic style. After finishing her song, Miss Crane received a hearty ovation from the audience. Then, after the number by Mr. Clarke, Miss Crane sang four dainty bits of music, (a) "For You, Dear Heart," by Speaks; (b) "I Know a Lovely Garden," D'Hardelot; (c) "Peace" and (d) "My Thought of You," both by C. B. Hawley.—The Binghamton Leader, February 11, 1904.

Miss Crane was greeted with an ovation when she sang the aria "Plus Grand dans Son Obscurité," from "The Queen of Sheba," but she did not respond to an encore, much to the disappointment of the audience. In the next part Miss Crane sang "For You, Dear Heart," by Speaks; "I Know a Lovely Garden," by D'Hardelot; "Peace" and "My Thought of You," by Hawley.—The Binghamton Evening Herald, February 11, 1904.

The next was the aria "Plus Grand dans Son Obscurité," from "The Queen of Sheba," sung with great dramatic effect by Miss Crane. She was greeted with an ovation of cheering, but did not respond with an encore. In the next number Miss Crane sang four songs, "For You, Dear Heart," Speaks; "I Know a Lovely Garden," D'Hardelot; "Peace" and "My Thought of You," by Hawley. Her clear, flute-like tones were heard to good advantage.—The Binghamton Republican, February 11, 1904.

## Maud Powell in Brooklyn.

**SOME** opinions of Brooklyn critics on Miss Maud Powell follow:

The feature of the evening was the performance of Miss Maud Powell. Absolute purity of tone, well rounded and convincing, was the quality discovered in her playing. Her double stopping and bowing were studies for many a violinist. When she played a sonata by Leclair she demonstrated her ability, both as a violinist and an interpreter, showing great strength and breadth as well as delicacy of style.—Brooklyn Eagle.

Miss Maud Powell has the command of musicianly style that compels admiration, the gift of making her instrument eloquent with the voice of a real musical life, and does not rely chiefly on mere feats of execution.—Brooklyn Times.

Miss Maud Powell, the most accomplished of American violinists, returned to Brooklyn last night for the first time in several years. She plays as sweetly, as poetically as ever.—Brooklyn Standard Union, Union.

At the eighth Gürzenich concert of Cologne an overture for grand orchestra, "Champagner-geister," by W. von Baussem, teacher at the conservatory, was the novelty. Liszt's A major Piano Concerto was played by Van de Sandt. The concert began with Berlioz's "Carnaval Overture" and closed with Schubert's C major Symphony.



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Concert Hall; February 12, "Flora's Holiday," at Norfolk, Conn.; February 14, musical service, St. Agnes Chapel; February 15, "Messiah," Choral Art Society, of Brooklyn; February 21, "Stabat Mater," musical service, Church of the Ascension; February 23, musicale at the New York Club; February 28, musical service, St. Agnes Chapel. He will sing: March 2, banquet of the St. George's Society;

March 7, "Flora's Holiday," at Allentown, Pa.; March 13, "Crucifixion," musical service, Church of the Ascension; March 16, musicale, Jersey City; March 20, "Seven Last Words," by Mercadante, Church of the Ascension; March 27, "Stabat Mater," Church of the Ascension. Later Mr. Young has engagements at Trenton, N. J.; Washington, D. C.; Malone, N. Y., festival, &c.

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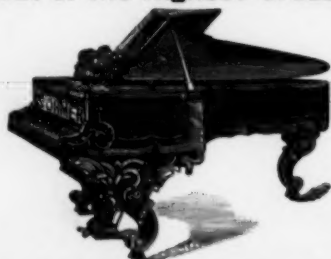
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